

MUSICAL AMERICA



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LHEVINNE'S ART HAS BROADENED GREATLY

Pianist's Opening Recital in New York Attracts a Large Audience

His Wonderful Command of the Keyboard and Fine Sense of Tonal Values Excite the Interest of His Hearers—Receives Much Applause

The three years that have passed since Josef Lhévinne, the Russian pianist, was first introduced to American audiences by the Steinways have brought to his art a remarkable maturity and have added to an already interesting and convincing musical personality those traits which distinguish him as one of the most satisfactory interpreters of piano literature before the public. This was made evident on the occasion of his first New York recital this season in Carnegie Hall, Saturday, when he presented the following program:

Chaconne	.....	Bach-Busoni
Pastorale	.....	Godowsky
Gigue	.....	Corelli
Tambourin	.....	Loielly
Sonata, B Minor	.....	Rameau
Allegro Energico, Quasi Adagio	.....	Liszt
Allegro Energico, Stretta Quasi Presto	.....	Liszt
Two études, C sharp minor, A minor	.....	Chopin
Op. 25	.....	Chopin
Valse, A flat major	.....	Chopin
Tarantelle	.....	D'Albert
Scherzo, F sharp minor	.....	Liszt
Etude A flat major	.....	Liszt
Zigeunerweisen	.....	Tausig

A large audience, whose attitude was distinctly friendly and appreciative, greeted the artist, who was frequently called upon for encores. His hearers were impressed not only by the rare artistry in his work, but by his modest bearing and the absolute avoidance of mannerisms such as one is accustomed to tolerate in a virtuoso bidding for popular recognition.

The Busoni arrangement of Bach's Chaconne received an authoritative, clearly defined reading, in which Mr. Lhévinne displayed a beautifully resonant tone and an absolute command of the keyboard. These same characteristics were apparent in the work which followed. If the future is to bring any broadening influence to his pianistic equipment, it will be in the acquisition of a deeper imaginative power, a nervous energy to offset the cautious and carefully studied balance that distinguishes his performance now.

The daily newspaper critics, who heard only part of the program, because they were obliged to divide the afternoon between Carnegie and Mendelssohn Halls—Emil Sauer gave his recital simultaneously in the latter auditorium—spoke as follows concerning Mr. Lhévinne's playing:

Lhévinne's mastery of the keyboard is absolute and yet never obtrusive, as his greatest efforts are made with an ease and authority which beget a confidence in his powers eminently reposeful and satisfying. His tone is full, rich and resonant, and with all its force never degenerates into pounding, and is fairly limpid, while his readings are all lucidly considered and well balanced in dynamic contrast.—Reginald de Koven in the *World*.

Mr. Lhévinne's playing is * * * marked by a remarkably sure and accurate technique, a complete grasp of most of the technical problems which are put before the pianist, and an equally remarkable command of the peculiar resources of the tone of the modern pianoforte. His tone is big and richly sonorous, with abundant modification of coloring and gradation of power.—Richard Aldrich in the *Times*.

The young Russian has much to commend him to the respect of music lovers. He is sober and



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JOSEF LHEVINNE

This Distinguished Russian Pianist Is Now Making His Third Tour of the United States—The Portrait from Which the Above Reproduction Was Made Was Taken Especially for "Musical America" (See Page 19)

simple, he avoids sensationalism, and his command of technique is no less remarkable than his intelligence. Yet he arouses less enthusiasm than more faulty artists whom we have heard of late.—Charles Henry Meltzer in the *American*.

He played the Liszt sonata in the Lisztian way, which means that he subordinated the technical side completely to the expression.—H. T. Finck in the *Evening Post*.

Concert Celebrities Arrive

Josef Hofmann, the pianist, his wife, and their two children were among the Election Day arrivals from Europe. They were passengers on the *Kaiser Wilhelm II*, and immediately after landing they left New York for their home in South Carolina. According to a statement made by Henry Wolfsohn, Mr. Hofmann's manager, the pianist will not play in public at all in America this season.

Other passengers on the same boat were Albert Spalding, the young American violinist, who makes his debut with the New York Symphony Orchestra, under Walter Damrosch, at Carnegie Hall, next Sunday, and Janet Spencer, the American contralto, who distinguished herself at the recent concert for charity arranged by the German Crown Princess in Berlin, when she shared

the honors of the day with Geraldine Farrar, winning the praise alike of the titled patrons of the concert and the press and public. Mr. Spalding, who is about to make his first tour of his own country after appearing in most of the music centers of Europe during his long residence abroad, was accompanied by his father and mother, Mr. and Mrs. J. W. Spalding. They are at the Plaza Hotel. The violinist is a grandson of A. G. Spalding, and is but twenty years of age. Next Wednesday, at Andreas Dippel's request, he will play an obbligator for one of Mme. Eames's numbers at the concert at the Waldorf-Astoria in aid of the Anti-Vivisection League.

Two other boats arriving on Tuesday also brought artists who will be conspicuous during the current concert season. These were Tina Lerner, the new Russian pianist, who was a passenger on the *Blücher*, and Otto Meyer, the American violinist, who came on the *Finland*. Mr. Meyer, who has spent most of the past seven years abroad, will make his debut at the Klein Popular Concert next Sunday, which will be followed by an extended concert tour, the first he has made in this country. Alexander Russell, pianist, will be his concert associate.

ANNUAL INVASION OF OPERA SINGERS

Valuable Vocal Cargo for New York Directors on Two Incoming Liners

Geraldine Farrar Again Denies Report of Engagement to Scotti—Tetrazzini and Labia Gladden Hammerstein's Heart—Eames-Story Report False

The arrival of the *Lorraine* last Saturday and the *Kaiser Wilhelm II* on Tuesday has left but few of the stars to be heard in this season's War of the Warblers in New York still unreported at headquarters at the Manhattan and Metropolitan Opera Houses. The French liner carried more than thirty songbirds—none of them had to be caged, however, as the weather was such that very few of them evinced any inclination to leave their cabins from first to last of the trip. Owing to the stormy weather there was no ship's concert on either boat.

When the *Lorraine* docked both Oscar Hammerstein and Giulio Gatti-Casazza were on hand to welcome their singers, but, having never been introduced, the rival directors exchanged no greetings while waiting. The Manhattan artists practically monopolized the passenger list. Conspicuous among them was Maria Labia, the new dramatic soprano from the Berlin Komische Oper, and a countess in private life; she was accompanied by her mother, the Countess Labia, who is a member of an old Venetian family and was at one time well known as a contralto. Other newcomers were Felix Vielle, the French basso from the Opéra Comique, Paris; Jeanne Espinasse, French dramatic soprano; Augusta Doria, an American mezzo-soprano who has been singing abroad; Sybil Tancredi, lyric soprano, a protégé of Mme. Melba; Giuseppe Taccani and Adrien Valès, tenors; Maria Avezza, soprano; Giuseppe de Grazia and di Seguro, bassos. Members of last year's company returning were Jeanne Gerville-Réache, Charles Dalmorès, Giovanni Zenatello, Maurice Renaud, Mario Sammarco, Charles Glibert, Hector Dufranne, Adelina Agostinelli, Alice Zepilli, Hélène Koelling, Gina Severina, Anita Molinverni, Armand Crabbé, Fernando Gianoli-Galletti and the two assistant conductors, Charlier and Parelli.

The Metropolitan's contingent was headed by Emma Eames and Maria Gay, the new *Carmen*. Mme. Eames emphatically denied the rumors of a pending reconciliation between her and her divorced husband, Julian Story. The other singers for the Broadway house were Ariodante Guarati, a new tenor, and Angelo Bada, Adamo Didur, Giulio Rossi, Enzo Bozzano, Conretto Paterna, Giuseppe Tecchi, Paul Ananian, Jules Speck, the new stage manager, and Gina Torriani, the new *prima ballerina*.

On the big German liner *Luisa Tetrazzini*, bubbling over with good spirits, was the sole representative of the Hammerstein forces, while her traveling companions of the opposition camp were Geraldine Farrar, Alessandro Bonci, Enrico Caruso, Antonio Scotti, Otto Goritz, Adolph Mühlmann and Tullio Voghera. Miss Farrar, who experienced some difficulty in balancing on her head a hat three feet in diameter, took pains to deny absolutely the annual report

(Continued on page 8.)

CINCINNATI CLUBS ARRANGE PROGRAMS

**Leading Choral Societies Plan
for Concerts—Belstedt to
Offer Novelties**

CINCINNATI, Nov. 2.—The Orpheus Club and the Musical Art Society, both of which organizations are conducted by Edwin W. Glover, have issued complete announcements for the season. The Orpheus Club concerts will be given in the beautiful Auditorium in the new Memorial Hall. The dates selected are December 3, February 11 and April 15. The soloists in order of their appearance will be Glenn Hall, tenor; Edmund A. Jahn, baritone, formerly of Cincinnati; and Christine Miller, contralto. The program as arranged by Director Glover will offer a number of important novelties, notable among which are the cantata "Lochinvar," by William Hammond; "The Plainsman's Song," by Paul Bliss, and a setting of Tennyson's "Break, Break, Break," by J. H. Brewer, to be given in the first concert.

The Musical Art Society will present all that is best in the smaller forms of vocal composition from the sixteenth and seventeenth century, as well as the more brilliant writings of the illustrious composers of the eighteenth, nineteenth and twentieth centuries. The works of Palestrina and Bach are the musical foundation around which the programs are built. The first two concerts will have the assistance of an orchestra of twenty-five performers. The soloists chosen are all members of the society.

At a recent Musical Art Society business meeting officers were chosen as follows: George H. Kattenhorn, president; Philemon B. Stanbery, vice-president; John C. Hersh, treasurer; Fred F. Downs, secretary; Mrs. Charlotte Callahan-Ness, A. Wm. Rimanoczy, Bert T. Ellis, Olive Hammer, Alma Marks, Mrs. Estella Krippner-Shealor, Martha Diekmeier, Isabel W. Sparkes; music committee: Tecla Vigna, Mrs. Helen F. Summey, Edwin W. Glover.

The musical club recently organized in Cincinnati met Sunday afternoon and adopted a constitution. The club is intended as a social organization of the local professional musicians, and formal recitals will be given from time to time by members of the club. The list of charter members is as follows: Alfred Benton, Albert Berne, P. P. Bliss, A. J. Boex, Theodore Bohlman, David Davis, Sidney Durst, Henry Froelich, A. J. Gantvoort, Albino Gorno, Romeo Gorno, Edwin W. Glover, Carl W. Grimm, Adolph Hahn, Emil Knoepke, Leo A. Paalz, Douglas Powell, L. V. Saar, J. A. Schehl, Louis Schwebel, A. H. Stadermann, W. S. Sterling, Julius Sturm, George W. Webb, Emil Weigand, Philip Werthner.

Herman Belstedt, Jr., who will revive the Sunday popular concerts in Music Hall this Winter, announces the following list of novelties to be presented: Beethoven, twelve Deutsche Tänze, eleven Wiener Tänze; Mozart: three Deutsche Tänze, ballet music "Le petits riens, Galimathias Musicum, Bauern Symphonie ("A Musical Joke"), serenade for four orchestras; Richard Strauss, Fest March, op. 1, and Serenade,

op. 7; Sibelius, Valse triste; Sinding, "Rustle of Spring"; Nevin, "A Day in Venice" and "May in Tuscany"; Sinigaglia, "Danza piemontese"; Roesch, "Tonesketches"; Cherubini, Concert Overture; Carl Busch, Prologue to Tennyson's "The Passing of Arthur"; Elegie in D minor, op. 30; arrangements of American Songs. F. E. E.

ST. PAUL IMPRESSED BY LOCAL COMPOSER'S WORK

J. Victor Bergquist's Oratorio "Golgotha" Was Inspired by Passion Play in Oberammergau

ST. PAUL, MINN., Nov. 2.—The recent production of J. Victor Bergquist's oratorio, "Golgotha," in the St. Paul Auditorium has brought into public notice a Minnesota composer of exceptional merit in Mr. Bergquist.

The work was produced under the di-



J. VICTOR BERGQUIST

This Minnesota Composer's "Golgotha" Has Been Well Received in Western Cities

rection of the composer by a chorus of five hundred voices and full orchestra, with John B. Miller, tenor, and Gustaf Holmquist, basso, as the soloists. Some excellent themes worked out in a musicianly manner in voice parts and orchestration make of the work an interesting composition deeply expressive of the text. The oratorio was inspired by a visit to Oberammergau in 1900, where the Passion Play profoundly impressed the young student, in whose mind ideas germinated, developed and found expression in this his first oratorio.

After a period of several years in Berlin and Paris, where he studied piano, organ and composition, with Scharwenka, Grunicke, Guilman and Wilhelm Berger, Mr. Bergquist returned to Minnesota and the Twin cities, in both of which "Golgotha" has been produced. F. C. L. B.

PHILADELPHIA ORCHESTRA CONCERT

**Audience Enjoys Program, Despite Substitution and Absence of Soloist—
Operatic Society in Readiness for Performance of "Les Huguenots"**

PHILADELPHIA, Nov. 2.—Without a soloist, and causing something of a disappointment by the postponement of the Berlioz "Romeo and Juliet" symphony, which had been announced for this week, the Philadelphia Orchestra nevertheless gave the audiences of Friday afternoon and Saturday evening an exceptional musical treat. The program consisted of a more modern style of music than usual, presenting strong contrasts and was rich in melody and tuneful charm.

The first number, Tchaikowsky's "1812" overture, aroused both audiences to much enthusiasm. The substitution of Dvorak's "From the New World" symphony, for the Berlioz composition offered ample compensation, as the symphony is a favorite that never fails of a welcome. The Largo probably made the deepest impression. Another favorite composition was the "Peer Gynt" suite of Grieg.

Mme. Cecile Chaminade, the celebrated French composer and pianist, is to be the soloist with the Philadelphia Orchestra at its next week's concert, on Friday afternoon and Saturday evening.

The Boston Symphony Orchestra will give the first of its series of five concerts at the Academy of Music this evening.

The Philadelphia Operatic Society is in readiness for its first performance of "Les Huguenots" at the Academy of Music next Thursday evening, when an elaborate production of Meyerbeer's opera will be given under the direction of William Parry. The cast for next week's performance is as follows: *Valentine*, Isabel Buchanan; *Marguerite*, Flora Bradley; *Urbano*, Beatrice Walden; *Raoul*, Frederic C. Freemantel; *Comte de Nevers*, W. Preston Tyler; *Comte de San Bris*, Frederic Rees; *Marcel*, Frank M. Conly; *Bois Rose*, George W. Malpass; *Cosse*, A. G. Hughes; *Tavannes*, John H. Cromie, Jr.; *Retz*, W. J. O'Donnell; *Maurevert*, C. J. Shuttleworth.

The spectacular features of the opera will be given special attention, the chorus numbering 225, with a ballet of thirty-six young ladies. At the second performance, on Tuesday evening, November 10, Mme. Adele Fabiana will sing the rôle of *Valentine*, while Elsie North Schuyler will be *Queen Marguerite*; Miss R. M. Conway, *Urbano*; William H. Pagdin, *Raoul*, and Carl H. Robinson, *De Nevers*. The remainder of the cast will be the same as on the first night.

The Mendelssohn Festival, to be given by the Choral Society and the Mendelssohn Club in April promises to be a musical event of unusual interest and importance, the Schubert Choir, of York, having accepted an invitation to join in the festival, adding 200 voices to the chorus, and it is expected that the Harrisburg Choral Society, of which Dr. Gilchrist is the conductor, also will accept the invitation to be present, making a wonderful mass chorus of 1,000 voices. The program will include the "Walpurgis Night," conducted by Dr. Gilchrist, of the Mendelssohn Club, and "The Hymn of Praise," under the direction of Henry Gordon Thunder, conductor of the Choral Society.

The Matinée Musical Club will hold its

first meeting this season at the Orpheus Club rooms to-morrow evening, when an attractive program will be given by Mrs. E. Osborn, contralto, and George Dundas, tenor, who are to be guests of the club.

The Kneisel Quartet will give the first of its series of five concerts at Wither-spoon Hall, on Monday afternoon, November 23.

The Church Choral Society of Philadelphia, Ralph Kinder, director, has started rehearsals for its annual service, to be held in the Church of the Holy Trinity, December 2.

The Cantaves Chorus, a West Philadelphia singing society of fifty female voices, has begun rehearsals for its appearance in the midwinter series of concerts at the Drexel Institute, and for its own annual concert to be given in May.

The Philharmonic Orchestra Society held its annual election last Wednesday evening when the following members were unanimously elected for the year: President, G. Wallace Simpson; vice-president, Edwin A. Fleisher; treasurer, Eugene D. Hays; librarian, L. P. Thomas; conductor, C. Vernon Turner. The orchestra now numbers fifty players. S. E. E.

OLGA SAMAROFF, SOLOIST WITH COLONNE ORCHESTRA

**American Pianist Adds to Her Laurels
When She Plays Before Paris
Audience**

PARIS, Oct. 31.—The special feature of the concert of the Colonne Orchestra at the Châtelet Theater last Sunday afternoon was the appearance of Olga Samaroff, the American pianist, as soloist. Mme. Samaroff, who, it will be recalled, was the first American girl to be admitted to the piano-forte classes at the Paris Conservatoire, and, consequently, the first American girl graduate, played the Grieg Concerto, scoring an emphatic success. She was repeatedly recalled to receive the public's homage.

One of the most prominent critics referred to her playing in this manner: "Mme. Samaroff's execution is remarkable. Her knowledge of her art is sufficient, and her charm and nervousity, allied with impeccable precision, give her style a special character and exceptional artistic interest. Her success was very great, and was well deserved."

Mme. Samaroff left Paris during the week for Vienna, from which her concert tour continues to Munich and Dresden, then South into Spain, with Madrid and Barcelona as early dates.

Helen Waldo Sings for Women's Clubs

At the City Federation of the Women's Clubs held at the Hotel Astor, on October 24, Helen Waldo, the contralto, was the only vocal soloist. Her list of songs included "Recompense," by Hammond; "Heigh-ho for a Husband," the Shakespeare ballad, and Chadwick's musical setting of the Ballad of the "Trees and the Master," a poem by Sidney Lanier.

"Venezia," a new opera by Storti, will have its *première* in Palermo, Sicily.



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THE "AMERICAN WING" OF THE COMPANY AT THE BERLIN ROYAL OPERA

This Season There Are Six Singers Owing Allegiance to Uncle Sam in the Regular Forces of an Institution Where Four Years Ago Geraldine Farrar Was the Sole Representative of Her Country—The Kaiser Pleased to See Husband and Wife in Principal Rôles of "Aida."

BERLIN, Oct. 26.—Nowhere else in Europe has American musical ability received more marked recognition than in Berlin, where at the Royal Opera there will be six American singers this season in the regular personnel of the company, without

Cologne Opera, and Marcus Kellermann, the Cincinnati basso. Edna Darch, the Los Angeles soprano, who was a member of the company last season, will not sing this Winter, as she has been granted a year's leave of absence to devote herself entirely to study.

Her first operatic engagement was in Breslau, Germany, where she filled a four years' contract prior to coming to the Berlin Royal Opera. Miss Rose, besides being an accomplished singer, is a capable actress, and her *Salomé*, a rôle she has sung over forty times in Berlin since coming here two years ago, is considered by the composer to be of the first order. Strauss, in fact, chose her to sing the rôle in the Wiesbaden *première* of the work last Summer. Among her other principal rôles are *Senta*, *Elsa*, *Sieglinde*, *Venus*, *Aida*, *Valentin* and *Santuzza*.

Putnam Griswold, the California basso, and a pupil of Bouhy in Paris, has made

fifty rôles, his favorites being *Hagen*, *Mephisto*, the *Landgraf* in "Tannhäuser," *St. Bris*, *Pogner*, *Figaro*, *Leporello* and *Escamillo*. Besides his heavy operatic work, he finds time to sing in concert in both Germany and England.

Francis MacLennan, the tenor, was born in Bay City, Mich., and his first appearance as a public singer was in church work in his native town. After two years' study he went to New York and there he spent three years, during which period he filled church positions and sang in concert and oratorio in Ohio, Michigan, Illinois and Indiana.

The year 1902 found him in London



FRANCES ROSE



MARCUS KELLERMANN

considering Geraldine Farrar, whose appearances there in the future will be limited to special engagements.

Frances Rose, who has been alternating with Emmy Destinn in the "youthful" and dramatic soprano rôles, was born in Den-



MR. AND MRS. MACLENNAN IN "MADAM BUTTERFLY"

The "American wing" of the company this year will number besides Frances Rose, Florence Easton, Francis MacLennan and Putnam Griswold of last year's forces, Clarence Whitehill, baritone, late of the

ver, Colo., and received her musical education in Cleveland, O. She studied singing with John Underner, of that city, and later came abroad and coached with Adolph Robinson in Vienna.

as noteworthy strides in his art as any singer in Germany to-day. Griswold is a prime favorite with the Royal family and often sings at Court. He perhaps sings oftener than any other artist at the Royal Opera. Before coming to Berlin he sang at the Hamburg Municipal Opera and prior to that was with Henry W. Savage's "Parsifal" company.

Griswold's Covent Garden début was made in 1901. Since then he has filled several engagements there, and always with pronounced success. It is always a compliment to a singer to be engaged for an opera house without a hearing. Griswold was thus honored here where his reputation had preceded him. He has a repertoire of

studying oratorio with George Henschel. Later in the same year he joined the Moody-Manners Grand Opera Company and made his operatic début in "Faust." He spent two seasons in the English provinces and three London seasons with this company. Then followed an engagement at Drury Lane Theater and two seasons at Covent Garden.

At this time Savage heard him and immediately engaged him to sing *Parsifal* with his English company in America. His next appearance was as *Siegfried* in "Die Walküre," given for the first time in English. The following season he sang *Pinkerton*

(Continued on page 18)



PUTNAM GRISWOLD, THE CALIFORNIA BASSO



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FIEDLER CONDUCTS FOURTH PROGRAM

Alwin Schroeder, Soloist at the
Boston Symphony Concerts,
Wins Triumph

Boston, Mass., Nov. 2.—The musical life of the Hub revolves about the concerts of her famous Symphony Orchestra as the stars of the northern firmament circle faithfully forever about Polaris. Boston's musical astronomy runs as true a course as that of the heavens, and has the manifest advantage of the music of its spheres, being an audible reality, and no Grecian philosopher's dream. The nature and quality of the Symphony concerts from year to year color the musical life of Boston correspondingly. The perfected modern orchestra is the life-giving grail of musical art. But the Symphony concerts derive their nature and quality from their conductor, whose responsibility, with relation to the musical ideals of the community, is a far-reaching thing. And in view of Boston's extraordinary activity as an educational center, and of the enormous number of pupils who come here from every corner of the land, and who return to their corners, the conductor of the Symphony concerts may well be said to exert a national influence.

It is no everyday thing, then, when a new conductor is installed in his place of command over this surpassing orchestral organization. Herr Max Fiedler, of Hamburg, has succeeded Dr. Muck, and has been heard in just four concerts of the season. There is no doubt of his success. His splendid but controlled enthusiasm, his unflinching virility, his mastery of his craft, would insure his success anywhere.

The fourth concert, last evening, was the occasion of Alwin Schroeder's first appearance with the orchestra since his return to America because of the superiority of its musical atmosphere over that of Europe. It looked like old times to see him on the symphony stage again, and he was greeted with round after round of applause. What a master artist this man is! His 'cello, under his sensitive touch, seemed like a living thing. The "Variations on a Rocco Theme," by Tschaiakowsky, which he played, sounded thin and common, coming from the author of the "Pathetic." The Wolf "Italian Serenade," was like finest gossamer—it fairly reeks of genius; the "Moldan" of Smetana was delightful as ever, and the Schumann Symphony, No. 4, was its old lyric, romantic and unsymphonic self. But what is this—Smetana, Wolf, Schumann and Tschaiakowsky on one program! Three of them went stark mad, and the fourth escaped by a hair's breadth. If madmen can provide so excellent a concert, what might we not expect from men in their senses!

ARTHUR FARWELL.

Clarence Eddy's Concert Next Week

Next Thursday Clarence Eddy and the choir of Tompkins Avenue Congregational Church, Brooklyn, of which he is organist and music director, will give a concert in the church, assisted by Marguerite de Forest Anderson, flautiste, and Irwin E. Hassell, piano accompanist. Mr. Eddy's organ solos will be the Overture to "William Tell," by Rossini-Buck, a Barcarolle by Gaston Dethier, Concert Variations, op. 1, by Bonnet, Cradle Song by August Hoffmann, Finale in B flat by Wolstenholme, and Enrico Bossi's Festival March. The members of the church quartet—Alice Merritt Cochran, soprano; Nella Brown Kellogg, contralto; George C. Carrie, tenor; T. Austin-Ball, basso—will be heard in solo and ensemble numbers.

GRACE MUNSON'S RECORD OF CONCERT APPEARANCES

Contralto Well Known Throughout
Country Holds One of New York's
Best Church Positions

Grace Munson, the contralto, who recently opened her season in a New York performance of Liza Lehmann's "Persian Garden" cycle, has since been making a tour of Western New York, with notable results.

This young artist has appeared with most



GRACE MUNSON

New York Contralto Well Known on
Concert and Oratorio Stage

of the leading orchestral and choral organizations in the country, and her rapid growth artistically has been the topic of a great deal of comment in musical circles. Among her engagements in recent seasons have been a tour with the Theodore Thomas Orchestra and appearances at the Worcester Festival, Spartanburg Festival, Richmond (Ind.) Festival, Ann Arbor Festival, Albany Festival, and with the Brooklyn Oratorio Society, Young People's Symphony Society (New York), Baltimore Oratorio Society, Troy Vocal Society and many others.

Miss Munson was recently chosen for the position of solo contralto at the Brick Presbyterian Church, New York, of which S. Archer Gibson is the organist and choir-master.

MISS SANS SOUCI OUT WEST

Gifted Composer-Pianist Busily En-
gaged on Pacific Coast

SEATTLE, WASH., Nov. 2.—Gertrude Sans Souci, whose two new songs, "Bonny May," for contralto, and "Junetime," a waltz song for soprano, are rapidly becoming popular, has booked her season, until January 1, entirely on the Pacific Coast. Her concert appearances will cover Washington, Oregon and California, the resorts of the latter being booked for the height of the winter season. In order to do this it has been necessary to cancel dates in Minneapolis, Chicago, Indianapolis, Pittsburgh and other Eastern cities, for the present, but these will be filled after January 1. Miss Sans Souci is a pianist who plays with artistic and musicianly finish, and interests her audiences not only as a player, but as a composer.

H. R. Humphries, director of the New York Banks' Glee Club and teacher of singing, has returned to New York for the winter's work, and is now located at No. 101 West Eighty-fifth street.

DAMROSCH OPENS SYMPHONY SEASON

Orchestra Shows Added Strength
at First Concert, with
Lhévinne as Soloist

Carnegie Hall was completely filled on Sunday afternoon by the large audience which attended the opening concert of the New York Symphony Orchestra. There is no doubt that the fact that Lhévinne, the Russian pianist, was to play added to the interest of the performance and attracted many, but the audience listened with such close attention to the somewhat long program and expressed such hearty appreciation of the orchestral numbers that it was evident that most of them were there because they wanted to hear the orchestra. The program, which was eclectic in scope, was as follows:

Symphony No. 1, Op. 21.....Beethoven
Concerto No. 5, in E flat.....Rubinstein
Joseph Lhévinne.
Prelude to "L'après midi d'un faune".....Debussy
Scherzo from string quartet.....Debussy
Variations on an original theme "Enigma".....Elgar

Though the Rubinstein Concerto in E flat, in which Lhévinne appeared, is a work of uneven workmanship, and in some ways uninspired, it furnished the player with a brilliant vehicle for displaying his technique. His playing is dramatic and his technique sure. The audience expressed its approval in unmistakable terms, and evidently liked both composition and player.

The orchestra, under the direction of Walter Damrosch, acquitted itself creditably, despite the fact that it has largely been reorganized, and has just completed a long concert tour. The Beethoven Symphony was played with breadth and a correct understanding, while the Debussy Scherzo was given with an unsurpassable lightness and delicacy. The Debussy prelude, "L'après midi d'un Faun," was received with more enthusiasm than any other orchestral number on the program; the Enigma Variations were perhaps less understood and less appreciated than they would have been had the program been shorter. The orchestra has improved tonally, as a whole, and has kept the beautiful wood-wind quality for which it is known, even though there have been many changes. Press comments:

Mr. Damrosch's band has not suffered from the reorganization of orchestral bodies brought about by the operative conditions in New York this season. It is particularly excellent in the wood-wind choir and the quality of its tone as a whole was admirable yesterday, as was also its responsiveness and its capacity for modulated expression.—H. E. Krehbiel in the Tribune.

Walter Damrosch has labored indefatigably to bring the Symphony orchestra to its present state of excellence. This is not the place to tell the story of the struggle against musical unionism, personal opposition and indifference. We are concerned only with the result, which is that the city now has a thoroughly good orchestra, well balanced, of solid and opulent tonal quality and fairly drilled in the essentials of performance.—W. J. Henderson in the Sun.

FIRST CONCERT IN SLACK'S DENVER SERIES

Houseley's Prize Chorus to Be a Feature
of Apollo Club's Opening Program

DENVER, COL., Nov. 1.—The first concert in Robert Slack's popular series for this season, which was given last evening before an audience completely filling the vast Auditorium, proved a distinct triumph for both artists and manager. Mme. Emma Calvé was the attraction, and Karl Klein, violinist, and Brahm Van den Berg, pianist, the assisting soloists.

The Apollo Club has arranged to present Henry Houseley's prize chorus in addition to David Bispham at its first concert next

Thursday evening at Trinity M. E. Church. Several numbers will also be given by the ladies' quartet of the competitive chorus, which is composed of Bertie Berlin, Ivy Matteson, Mrs. F. J. Houseley and Mrs. H. S. Cooper.

Mrs. Elizabeth T. Wilson, contralto, and director of the vocal department of Denison University Conservatory of Music of Granville, O., will be heard in a recital at the Central Christian Church to-morrow evening. She will be assisted by Anthony Carlson, a well-known local basso and teacher.

An organ recital was given by Henry Houseley last Monday evening at the Boulevard Congregational Church. He was assisted by Minnie Peck Monroe, contralto; Amiello de Vivo, harpist, and the Mendelssohn Quartet.

The Thursday Fortnightly Club, a new organization devoted to the advancement of music in this city, gave its first recital at the Colorado Conservatory of Music last week. Besides stated programs by its members, the club plans to give six special recitals, at which the foremost local artists will appear. W. S.

MINNEAPOLIS CLUB BEGINS ITS WORK

Concert Given by Thursday Musi-
cal—Mr. McPhail in
Recital

MINNEAPOLIS, Nov. 2.—The Thursday Musical opened its eighteenth season Oct. 22 in the First Unitarian Church. The society now has a membership of more than 700 women devoted to the development of music along educational lines.

Every year the club brings artists to the city who will give programs in line with the plan of study which will be of educational value as well as a pleasure to its members.

This year Edward Strong, of New York, will be the first artist to appear.

The opening program, which was of more than usual interest, was given by Mrs. Harriet Walker, Mrs. Runyan, Mrs. W. N. Porteous, Mrs. M. P. Vanderhorck, Mrs. William Marsh, Frances Vincent, Grace Golden, Elizabeth Paterson, Florence Greaves and Mrs. Lewis Avery North. Miss Golden and Mrs. North had just returned from two years study abroad, and were given a warm welcome.

A concert was given Tuesday evening by William McPhail in the First Unitarian Church, before a large audience.

Last year Mr. McPhail returned from Europe, where he had spent several years studying with Sevcik, and since his return he has ranked as one of the leading violinists in the city. While Mr. McPhail has fine technical equipment, it is his earnestness, his sincerity and sympathy which give his playing such charm. Margaret Gilmore, pianist, assisted Mr. McPhail, playing the accompaniments beautifully.

Miss Gilmore is one of the promising solo pianists in the city, but she has also achieved quite a reputation as a most unusual and sympathetic accompanist. E. B.

Francis Rogers's New York Recital

Francis Rogers, baritone, assisted by Isadore Luckstone at the piano, will give a recital containing both old and new songs, in Mendelssohn Hall, on the afternoon of November 24. He will also appear in Montclair, N. J., on the evening of November 24, and in Poughkeepsie on the 27th.

Mrs. Fannie Bloomfield-Zeisler, the eminent pianist, will give a recital Sunday afternoon, November 15, at Orchestra Hall, Chicago.

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Dear MUSICAL AMERICA:

Mrs. G. Van Dusen Cooke, of No. 58 Hammond street, Cambridge, Mass., a woman of unusual education, a Radcliffe student, and a Daughter of the Revolution, has turned Socialist and has gone to work as a window washer at 10 cents a window. In an open letter to Senator Lodge she says:

"I have no money and no situation. Why? Because the few have the money and the rest have nothing. I taught vocal culture for twelve years, but there is an over-supply of teachers. I went to California two years ago and found the same conditions there. Two-thirds of the men and women professionals in the musical world are out of work."

In this story is summed up the experience of many people who, with ambition and possibly some ability, have gone into the musical field to earn a living, and have, after years of fruitless effort, retired, though not all have had the pluck to engage in what might be called menial work, to earn an honest livelihood, as Mrs. Van Dusen Cooke appears to have done.

It is natural that during a time of stress such as this country has been through during the last twelve months, music teachers would have suffered greatly, for a musical education is, after all, more or less of a luxury, except to the comparatively few who are striving for a professional career.

But even in the best times it can be said that there are many teachers who barely make a living, while others do not make a living.

What is the trouble?

Are the American people so wanting in love of music that they do not care to have their children taught this most beautiful of all the arts? The men who sell pianos and musical instruments would be inclined to give an emphatic denial to such an assertion, and would say that whereas not twenty-five years ago the output of the piano industry was not 50,000 instruments a year, to-day it is very nearly 300,000 instruments a year.

That the profession of teaching music has suffered from the automatic piano and organ player, particularly the former, is unquestioned. Many prefer to hear music fairly well given in their homes by an automatic instrument, than to have one of the girls thump through a two-step or even something more ambitious in a manner to suggest suicide or murder to those who have the misfortune to listen to such performance.

But there are other reasons why so many who enter upon a career, as teachers, do not succeed. In the first place, many are honestly not equipped for the work. They have not gone through the studies and ex-

perience necessary to make them competent. The result is that their pupils do not get along as they should, and in time this gets known and so they suffer from lack of patronage.

Many others, while fairly competent, are not successful because they lack the business requirements which such a career demands. Among these are an acceptable and attractive studio, punctuality at lesson time, and some expenditure in the way of advertising, which means more than putting a card in a local paper to make known their vocation and abilities. Too many teachers believe that when they have a stuffy, uncomfortable room and have sent out a few ill-printed cards, pupils should come to them and make them, if not wealthy, at least comfortable. They do not realize that there are teachers in the field who make use of all the modern adjuncts to pushing the business, just as business men do.

Many teachers are slovenly in their personal appearance; force their pupils to wait for them; collect money in advance and do not give a fair return for the money they have collected in the way of the promised number of lessons. Others, again, instead of giving their pupils a thorough foundation, whether as players or singers, devote themselves to teaching a piece or two, or a song or two, so that the pupil may show off, which generally results in the pupil getting disgusted and giving up the contest after a term or two.

If the subject were gone into analytically, it would be found that the American people are exceedingly ambitious to give their children a sound musical education. Witness the number of young people who go to Europe every year. Witness, also, the large number of attendants at our leading musical schools and conservatories.

So that the blame cannot be put upon an unappreciative public.

I doubt not that if the case of Mrs. Cooke were gone into carefully, so that all the facts could be secured, it would be found that even if she had competence and experience, she lacked some of the qualities which are necessary to insure success, even if the "Socialists" were put in power to-morrow.

Mary Garden is once more with us, and the papers are naturally full of what she has to say about herself.

On the way over on the steamer she met Andrew Carnegie, and as she was born in Aberdeen, and he was originally Scotch before he evolved into a multi-millionaire, they became great friends—so great that all the papers published portraits of Mary and Andrew, linked arm in arm (Oh! What will Mrs. Carnegie say?), and they have told us, also, that in Andrew's opinion Miss Garden is a "bonnie lass and a great artist," while Mary has returned the compliment by declaring that Mr. Carnegie is a "most gallant gentleman."

With regard to all that has been printed concerning her coming appearance in "Salomé," Miss Garden is anxious to have the public know that if when she appears in the part she is deficient in the matter of clothes, according to some people's idea, she will be "clothed in her right mind"—and other things besides! And she assures us that, if, as has been reported, some of the people in "The City of Brotherly Love" are inclined to protest against her début in the costume as announced, that she is far too great an artiste to do anything which can offend, and that she feels quite sure that nobody who sees and hears her will die of heart failure or shock.

On this point I think we may safely trust the bright little lady, and assure ourselves beforehand that whatever she does will be thoroughly artistic, though, as she herself says—she is "no prude!"

However, according to herself, she is really more interested in her appearance in "Le Jongleur," in which she wears tights

and will dance and do real juggling. In order to equip herself for this she climbed Mont Blanc, in knickerbockers, and worked so hard practising the juggler's tricks that she broke the chandeliers in her apartments.

But, to her friends, of course the most interesting news is that she is engaged, and admits that her fiancé is Prince Mavrocroato, a Russian who has lived in Paris, and who is, of course, "enormously wealthy." Which prompted Oscar Hammerstein, her manager, to declare that he hoped to engage the Prince for his roof garden.

Emma Eames, beloved of opera-goers, is also back with us, and has set at rest all the stories of a reconciliation with her former husband, Story, the artist, by telling the reporters:

"Do you think that a woman like me would be likely to ever wish to be reconciled to Julian Story? Do you believe that is possible, especially in view of the fact that he has been spending his time sitting up till three o'clock with women at Maxim's, in Paris?"

Thus is forever shattered one of the most charming romances of musical life. When people spoke in slighting terms of the morals of musicians and singers, Julian Story and his lovely wife were always brought up as a convincing argument to show that a great painter and a great singer could live together in harmony and happiness. And now it seems that for years they were at odds, and finally Mme. Eames had, as she says, to secure a divorce.

In one of her interviews she says. "I am living my own life. I have my Art, and I am satisfied." Does not this suggest that the cause of unhappiness among professional people of the highest rank is that they all have a mistress who is supreme—their Art?

They are so taken up with their public work and are so anxious to maintain the highest standard of excellence, so jealous of the success of others, that they subordinate everything to their work, and to holding their position with that fickle, exacting body, the public. A few, a very few, have managed to maintain a charming home life, but they are the great exception.

Wassily Safonoff, conductor of the Philharmonic Society, just arrived in this country from Europe, tells us that his Summer was passed partly in Germany and partly at his home in the Bosphorus. He says that he has decided to produce this Winter a Symphonic poem by F. Stahlberg, an American composer. The work was played, I believe, once before by the Pittsburg Orchestra, and is dedicated to the memory of Abraham Lincoln.

Mr. Safonoff has put himself on record as saying that the conductor of every leading orchestral organization in this country ought, as a matter of duty, as well as fairness, to produce some work of importance by an American composer, each season.

This means that, in Mr. Safonoff's opinion, works of the highest rank are being composed by Americans. From a man of such experience and authority in the musical world, this means much. It certainly shows that Mr. Safonoff is broadminded enough not to share the prejudices which some of our conductors have had against everything musical which bore the mark of "American" upon it.

Some of the critics, while praising the playing of Josef Lhévinne, the Russian pianist, who appeared, you will remember, in New York the last two seasons and made his rentrée the other afternoon at Carnegie Hall, find fault with him in that, while admitting that his technique is so impeccable as to be startling, it lacks those

emotional qualities which appeal so strongly to us—that it is "of the head, rather than of the heart," and that consequently he does not move his audience as he might if he were more emotional. While all appear to acknowledge that his tone is full and rich, and that he never degenerates into pounding—that his readings are clear and well-balanced, yet there is something lacking.

Personally, I believe that the limitations which some of his critics insist he has, are due to his youth and to his strenuous application to developing his pianistic abilities, to the exclusion of everything else. As Sauer said the other day, to be a great artist one must do something more than sing or play. It is necessary to live in an artistic atmosphere, to take an interest in the drama, in literature, in art; to travel; to broaden one's sympathies, for nothing is more detrimental to one's ability to render the spirit of a composition than overmuch practice, confinement to a room, with the elimination of everything and anything that interferes with work—work—work! Constant practice, we know, is absolutely essential to the pianist's ability to hold his own to-day, to such a wonderful extent has virtuosity been driven. But the public demands something more than mere "pianism," and those who have only to offer great technical ability will fail to win the favor which others with perhaps less technical ability can secure, because they reach the heart as well as the mind.

M. Lhévinne is still a young man. He is undeniably an artist of the first rank. If he has not the emotional qualities that go so far to win, be assured that in time he will develop them. The World, the Flesh and the Devil will take care of that!

Our good friend Henderson, of the *Sun*, evidently does not like some of the prime-donne who are now about to charm us at both our great opera houses, for in a leading editorial, in a recent issue of his paper, he says:

"In these happy times all that a great soprano needs is a simulacrum of a voice, a vast amount of assurance, familiar acquaintance with a few kings or princes, a private stage manager to invent new 'business,' to be introduced into her part at each reappearance, physical charms always ready for untrammelled exhibition, and a latch-string always on the outside for the enterprising reporters and professional journalists."

"We have at last come," says Mr. Henderson, "to the era of songs without voices!"

I suppose, as we get old, we are all inclined to believe that the old days alone were good; that the present is a very foolish time, and that the prospect for the future is black indeed. And this, we think not alone of Music, but of Art and of Literature, and indeed, of politics.

And yet there is always progress—the world is getting better all the time, because it is getting wiser. And while it may sometimes slump back, it is only temporarily. For between us—let me whisper it to you—there is no greater humbug than the worship of past ideals and past times, for when we come to examine them closely and by the light, even of present-day knowledge, we shall find that they were perhaps not so wonderful as they are depicted to have been.

Yours,
MEPHISTO.

Ex-Chief of Police Compiles Music Book

CHICAGO, Nov. 2.—Chicago's former chief of police, Francis O'Neill, has just completed the compiling of a new book of Irish music which has engaged his attention since he retired from the police force four years ago. It is entitled "O'Neill's Irish Music for Piano or Violin," and contains 250 selections, a number of them being copied from rare books published early in the seventeenth and eighteenth centuries.

C. E. N.

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LIVELY BIDDING FOR BROOKLYN OPERA SEATS

Metropolitan's Season at New Academy of Music Promises to Be Popular

The auction sale of seats for the season of grand opera to be given in the new Academy of Music in Brooklyn by the Metropolitan Grand Opera Company occurred on Tuesday night last. The sale was for the purpose of obtaining a choice of seats for the season, and carried with the premium the privilege of choosing the same seats in succeeding years, without premium. Brooklyn society turned out in full force, and the bidding was spirited, the premiums running from three to one hundred and thirty-five dollars per seat; the average price paid was sixty dollars. The total receipts for the auction exceeded \$30,000. There still remains a number of seats, in other portions of the house, to be auctioned, besides the boxes, so that the prospects for a successful season, financially, for opera in Brooklyn are exceedingly bright.

The directors of the Academy of Music were pleased over the ready response of the Brooklyn patrons of music, and gave out the following statement: "We are more than gratified, we are delighted. It is a fine omen to have the opera season start under auspices such as marked this evening's work. There is no question now that the opera season here will be highest in the rank of all Brooklyn's social activities."

NEW VIOLINIST TO RETURN

Richard C. Kay Has Had Noted Teachers Since Leaving New York

A new American violinist likely to be heard in this country this season after successes abroad is Richard C. Kay, who was born in New York twenty-three years ago.

Mr. Kay's first musical inspiration was derived from hearing Henri Marteau play, and on his fifth birthday he began his violin lessons. When fourteen years of age he sailed for Europe with his teacher, Ovide Musin, then principal violin instructor at the Royal Conservatory in Liège, Belgium,

where he later graduated with the highest honors. From Liège he went to Brussels and continued his work under Eugène Ysaye, who displayed a marked personal



RICHARD C. KAY

Young American Violinist Who Has Been Playing in European Cities

interest in his development. Wherever he has appeared in Europe his playing has been warmly praised.

Director Hans Gregor, who is to give "Pelléas et Mélisande" its first Berlin hearing in lyric form at the Komische Oper this Winter, has engaged Dr. Otto Neitzel to lecture on the work beforehand and thus prepare the public for the Debussy idiom. Maeterlinck's play was given there some years ago, with Agnes Sorma as *Mélisande*.

ARTHUR HARTMANN IN BOSTON WINS TRIUMPH

Violinist Plays Brilliantly at Recital Which Brings Forth One of His Own Compositions

BOSTON, MASS., Nov. 2.—After an absence of a year and a half, Arthur Hartmann again played in Boston on Monday of last week. The program contained the Saint-Saëns Concerto in B Minor, the Bach Fugue in A Minor, for violin alone, an air by Goldmark; the Tchaikowsky Barcarolle, Zarzky Mazurka, Sauret "Farfalla," MacDowell "Cradle Song" and his own rhapsody "Eljen"; the accompanist, and assisting artist, Alfred Calzin, also appeared in the Schumann Sonata in G Minor and other selections.

Mr. Hartmann played the program with all of his old-time brilliancy and technic, but displayed new qualities in his powers of interpretation. He has broadened much in the interval since his last appearance here and possesses more repose and breadth of style; he has lost none of the virtuosic qualities and has gained many of the qualities of an artist.

Philip Hale says: "Mr. Hartmann is a born virtuoso. Well trained and now experienced, he gives pleasure in the works of the modern romantic schools and as an interpreter of Bach. He has brilliance and warmth and accomplishes a *tour de force* with ease."

The audience was large and very demonstrative, recalling the player many times. Hartmann is popular here, as he is an American and received most of his musical education in this city. There is a general regret that he has not appeared in concert with orchestra; the performance of a concerto with only piano accompaniment is always a doubtful experiment even though the piano part be as discreetly handled as it was at this concert.

Organ Recital in Lehigh, Pa.

LEHIGHTON, PA., Nov. 2.—At a recent recital in Trinity Church, Henry F. Eichlin, organist, assisted by W. Robert Lewis, violinist, C. W. Fiske, baritone, and the Trinity Male Quartet, gave a program which contained numbers by Guilman, Handel, Bach, Ponson, Nevin, Buck, Men-

delssohn, Hollins and others. No November 19 a Mozart program will be given in the same church.

Melba's Farewell Concert in London

LONDON, Nov. 1.—Next Saturday Nellie Melba will end her English concert tour with a farewell concert here at Albert Hall, when, to judge by the advance bookings, she will be greeted by a crowd of record-breaking dimensions. She will sail for New York on December 5, and on account of her engagements in America and Australia she will not be heard in London again before the Spring of 1910.

Harvard Has Composers Galore

CAMBRIDGE, MASS., Nov. 2.—Music, as an art, is very much alive in Harvard University. In response to a recent call for new football songs forty were submitted. The committee has reserved seven for trial, and it is probable that some of these will be added to the permanent musical literature of the university.

Mascagni's Music for American's Play

ST. PAUL, Nov. 2.—Word has been received here that "Dante," a play by Mrs. Durant Rose, who is a native of this city, has had a successful première in Verona, Italy. The incidental music was written by Pietro Mascagni. The title rôle was played by Ermeti Novelli.

Heinrich von Kaan has composed a music drama based on Zola's romance "Germinal."

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SEASON IN BERLIN IS WELL UNDER WAY

American Composers Represented in Public and Private Recitals

BERLIN, Oct. 26.—Egon Petri, the pianist who took Wilhelm Backhaus's place in the Manchester (England) School of Music, is giving a series of three concerts in Berlin. In his first he had the assistance of Ferruccio Busoni and the Philharmonic Orchestra. The second was a Beethoven evening, at which he played the sonatas in A flat major, op. 26 and 110, and F minor and the "Hammerklavier" Sonata in B major. He is a strong, virile and individual performer and his concerts are well patronized in Berlin. His next and last is a Liszt evening again with Busoni's assistance.

Grace McKenzie-Wood, the American teacher of singing, resident here, gave an enjoyable musicale in her studios Monday evening. Two pupils, Mmè. Hildebrandt, who is filling an opera engagement in Wiesbaden this week, and Edna Darch, of the Berlin Royal Opera, sang. Miss Harrison, violinist, also contributed two numbers. Ralph Léopold, of Philadelphia, acted as accompanist.

Alberto Jonas, the Spanish pianist, so long connected with musical interests in America, gave his first recital in Mozart Hall on Tuesday of last week. His program included three numbers by MacDowell, one of which, the Czardas, was demanded as an encore. Mr. Jonas and his wife, Elsa von Grave, both have a large following of American pupils here. They have just taken a fine new apartment on Aschaffenburg Strasse, where they will give many private and semi-public musicales for the benefit of their pupils.

Robert Maitland, the English basso cantante, has secured a three years' contract at the Hamburg Municipal Opera, without a private trial or a "guest" performance. Mr. Maitland is a former Della Sedie pupil of Paris, and is popular here as a concert singer.

Some of Arthur Farwell's "Indian Songs" and two songs by Harvey Worthington Loomis were sung by Mr. Bingham, a New York baritone, at Mmè. Kirsinger's salon on Kurfürstendamm recently. Mmè. Kirsinger's salon is of international repute and many an aspiring musician has been helped on the road to success through her efforts.

Cleveland Bohnet, pianist, a graduate of the Chicago College of Music, has arrived in Berlin to study and coach for concert work with Alberto Jonas.

The celebrated Chaigneau Trio of Paris, with whom Gail Gardner, the Michigan mezzo-soprano, is a star attraction on their tour of Holland, Belgium and Germany, gave their first concert on the 19th in Amsterdam. Their Berlin concert is scheduled for November 14 in Bechstein Hall.

MAUD POWELL TRIO LEAVES FOR LONG WESTERN TRIP



THE NEW MAUD POWELL TRIO

The new Maud Powell Trio, which made its formal debut recently at one of the Klein Popular Concerts in New York, establishing itself as a noteworthy addition to the chamber music organizations of this country, has started on its long Western tour, which will extend to Vancouver, B. C., and down the Pacific Coast.

On Saturday of this week the trio, which consists of Maud Powell, violinist; May Mukle, 'cellist, and Anne Ford, pianist, gives a concert at Wells College, Aurora, N. Y., followed on Monday by a recital by Maud Powell at the Normal College Conservatory of Music at Ypsilanti, Mich. The other dates for the month are: Butte, Mont., on the 13th; Missoula, Mont., the 14th; Vancouver, B. C., the 18th; Seat-

tle, Wash., the 20th; Tacoma, Wash. (a Powell recital), the 21st; Forest Grove, Ore., the 24th; Portland, Ore., the 25th, and Hoodriver, Ore. (a Mukle recital), the 27th.

Apropos of this excellent ensemble, it is interesting to recall the English 'cellist's description of her first meeting with the distinguished American violinist from whom the trio takes its name: "About seven years ago, when I was rather at the shy and retiring age (if a musician is ever allowed to have one), I first met Maud Powell at an 'At Home' in London," said Miss Mukle not long ago. "Although I had never actually known what she was like, or even whether she had ever been in England, such was my ignorance, yet I knew immediately I heard her that this must be

the Maud Powell about whom I had heard so much, for she played unaccompanied Bach and certainly I had never liked him so much before or ever thought that his music could mean so much. To say that I fell in love with Maud Powell's playing is putting it mildly, and after her first number I had to go up to her and, to use an Irishism, ask if I might speak to her. My joy can easily be imagined when several years later I was engaged to play on her South African tour, and so learned to know her personally. Night after night, and we played forty-two concerts in seven weeks, I listened to her from the wings, and I think that she is less variable in her concert pitch of performance than any other artist I have ever traveled with during my sixteen years of public life."

St. Louis Has Young Musical Genius

ST. LOUIS, Mo., Nov. 2.—Junior Lambert, a seven year old child, has manifested a strange knowledge of music. For some time the boy has been subject to spiritualistic experiences, and recently, without previous musical instruction, played, without music, the score of any of the operas and transposed them to any key at request. The case is attracting much attention because of the unusual musical gift.

Sophie Brandt in Her Native City

ST. LOUIS, Mo., Nov. 2.—Sophie Brandt, who has been starring in the Viennese operetta "A Waltz Dream," will appear here next week. She is well known in this city, as she was born here, and her grandfather was a former German consul.

"La Glaneuse," a new opera by Felix Fourdrian, will have its premiere in Lyons, France.

Mme. Jomelli

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SAUER APPEARS IN
NEW YORK RECITALPianist's Brilliant Technic Interests
Audience—His Own Sonata
on ProgramEmil Sauer followed up his recent New
York appearance with the Philadelphia Or-
chestra in Carnegie Hall at Mendelssohn
Hall last Saturday, when he offered this
program:

Concerto, D minor.....Friedemann Bach

(Transcribed by August Stradel.)

Sonata, No. 1, D major.....Emil Sauer

Impromptu op. 142, No. 3.....Schubert

Scherzo from "Midsummer Night's Dream".....Mendelssohn

Ballade, op. 38, No. 2 }.....Chopin

Nocturne, op. 27, No. 2 }.....Chopin

Etude.....Grieg

Nocturne, op. 54, No. 4.....Liszt

"Gnomes".....Liszt

Tarantelle, "Venezia e Napoli".....Liszt

Mr. Sauer is a pianist of pronounced in-

dividuality, with a technical equipment that

seems equal to any demand that could be

made upon it. In fact, even in this age of

brilliant virtuoso playing his technic is

remarkable for dexterity of finger work

and crispness and clarity of articulation. At

the same time he is singularly sparing in

his use of the pedal, with occasionally a

resultant dryness of effect and lack of tonal

character. To this lack many might add a

somewhat limited imagination, but while

one could have wished less ponderous treat-

ment of the "Butterfly" etude and more

daintiness in the "Midsummer Night's

Dream" Scherzo, which, with all its tonal

incisiveness, was a trifle Teutonic in ef-

fect, there was compensation offered in his

dramatic exposition of the highly colored

Ballade in F major, his poetic readings of

the Chopin and Grieg nocturnes and his

brilliant playing of the Liszt Tarantelle.

The program was punctuated by frequent

demonstrations of the audience's approval,

which elicited the Brahms Intermezzo, op.

117, No. 1, and Chopin's Etude, op. 25,

No. 3, as encores after the third and fourth

numbers, respectively.

Press comments:

"In it (the sonata) he has established his claim

as a dignified, melodious composer. * * * It

was an exhibition of clear, virile, interesting piano

playing."—New York Herald.

"His playing of the best of Chopin's Ballades

(op. 38, No. 2) was delightfully euphonious—quite

enchanting, in fact. He also fascinated the au-

dience with a poetic rendering of Grieg's melodious

nocturne."—H. T. Finck in Evening Post.

"Variations of dynamic intensity cannot make up

for a lack of emotionality, and that lack was as

conspicuous in Mr. Sauer's playing as was tech-

nical brilliancy."—H. E. Krehbiel in Tribune.

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DETROIT'S SEASONTuesday Musical Club Presents
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Musicians ActiveDETROIT, MICH., Nov. 2.—The musical
season opened here on October 27 with
the appearance of the New York Symphony
Orchestra, Walter Damrosch director, and
George Barrère, as flute soloist. The sale
of seats was large and the audience enthu-
siastically encored the orchestra and the
soloist, both being compelled to add addi-
tional numbers. The other attractions of
the Tuesday Musical Club have been en-
gaged and are as follows: The Kneisel
String Quartet, Mme. Goodson, pianist;
Margaret Keyes, contralto; the Longy
Club, of Boston; the Boston Symphony
Orchestra, and the New York Grand Con-
cert Company, consisting of Caroline Hud-
son, Pearl Benedict, Cecil James and Frank
Croxtan. Mme. Gadske will also appear
under other management, as will Emil
Paur and Mme. Sembrich.Ida Tavernier, a piano pupil of Martha
Hohly-Wiest, made a successful début at
a recent recital, in a program possessing
variety and interest. Another local mu-
sician, Grace Pickel, has been engaged as
a teacher of piano in the Michigan Con-
servatory of Music. She has just returned
from study abroad.Clara Koehler-Heberlein, critic of the
Detroit Tribune, has been publishing a se-
ries of papers on "Ragtime" and "Classical"
music. Among other things she remarks
that the word classical does not mean only
the works of the most austere type, but
that it applies to the many pleasing and me-
lodic works which are semi-popular in
character. She does not believe that good
music need be dry, but neither need the
pleasing things be only ragtime. She argues
for tolerance on both sides and a cam-
paign of education.

Helen Waldo's New York Concert

Helen Waldo, the popular New York
contralto, who has gained an enviable repu-
tation as a singer of songs and ballads,
will be heard at the Waldorf-Astoria on
November 17, when she and Royal F. Dad-
mus, basso cantante, will present a number
of song cycles. An unusually attractive
program has been arranged, and the list of
patronesses includes many women promi-
nent in New York society.Pearl Benedict, the contralto, has been
engaged to sing in the "Messiah" in Wor-
cester, Mass., December 29.ANNUAL INVASION
OF OPERA SINGERS

(Continued from page one.)

of her engagement to Mr. Scotti. Mrs.
Farrar seconded her quite as energetically,
and Mr. Scotti himself made of the duet
an occasional trio by adding baritoneal
weight to their protestations. Miss Farrar
thinks it is time for newsmongers to find
something new to say about her.On the Blücher, which also arrived on
Tuesday, came Felicie Kaschowaka, a Po-
lish soprano, who will have lyric rôles in
German operas at the Metropolitan. She
began her career at the Metropolitan in
1895, and has since sung in Wiesbaden,
Leipsic, Frankfurt and latterly Darmstadt.First American Tour
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ECHOES OF MUSIC ABROAD

"LUCKY BERLIN! After the Weingartner era a Strauss era!" Thus one of the Berlin critics winds up his review of the first symphony concert of the Royal Opera House Orchestra under the new conductor of the series, Richard Strauss, succeeding to the position in which Felix Weingartner became one of the public's idols.

The fears of the subscribers that the long-established, well-poised character of these concerts would be seriously upset by an overdose of modern music were long since set at rest by the publication of the programs arranged by Strauss for the entire series, as these showed a striking preponderance of Beethoven and the other classics. At the first concert, according to schedule, Haydn's Symphony in E flat, Mozart's practically unknown Symphony in A major, No. 29 in the Breitkopf and Härtel catalog, and Beethoven's "Eroica" were played.

The critics exhausted all the superlatives in their répertoires in an attempt to describe the effect of these works under Strauss's bâton. His reading of the "Eroica," for instance, was *unerhört grossartig, of freiem, dabei edelsten künstlerischem Bewusstsein, and von tiefstem Geiste durchweht*, besides a few other things that sound equally impressive. It will all make interesting reading matter for Mr. Weingartner down in Vienna.

EUGEN D'ALBERT'S "Tiefeland," which New York will hear during the second week of the Metropolitan season, has run against a snag in its progress from country to country. The hindrances in the way of its production in Paris were first noted some time ago, and they have effectually succeeded in closing France and Italy to the first real success the pianist-composer has made in the latter capacity. These hindrances are the exorbitant demands made upon the composer by Choudens, the Paris music publisher, for the right to use the libretto.

And why does he take action at this late day? Here are the facts in a nutshell: When d'Albert first undertook to make an opera of Guimera's Spanish play, "Terra baixa," he secured the rights from an agent who represented himself as invested with full authority in the disposition of the work. It subsequently proved, however, that his powers were more limited than he had claimed. Guimera sold the entire rights for the use of the play as an opera text to Choudens, who commissioned Ferdinand Le Borne to compose the music. "La Catalane" was accordingly produced last season, but Le Borne had evidently worked under an unlucky star, for the result was a failure.

Choudens now demands a fee that d'Albert considers *unerhört*, and as the Frenchman can support his rights only in France and Italy, the composer snaps his fingers and says he doesn't care. In the meantime the Opéra Comique and La Scala have had to abandon plans to produce "Tiefeland."

DRAMATIC sopranos all over Europe are preparing for a grand scrimmage for the rôle of *Elektra*. We don't hear of Strauss making the mistake to which Puccini seems so prone, of promising his new

heroines promiscuously, although Mary Garden claims he has, in this case, assured her that she will be the Paris *Elektra*. After the Dresden *première* the new opera will be produced in Frankfurt-on-Main, then in February Berlin will hear it. The first Italian performance will be given at La Scala, Milan, during the Carnival season, and though MM. Messager and Broussan are promised the first French production, it is probable that Monte Carlo will have it in French before the Paris Opéra is ready for it.

* * *

"PELLEAS ET MÉLISANDE" has just been produced in Munich at the Court Theater, under the direction of Felix Mottl. There was considerable speculation beforehand as to the reception this extreme Debussism would find in the Bavarian capi-

male rôles, while the other women in the cast were Blank and Kuhn-Brunner.

Munich has been launched upon what promises to be the most elaborate musical season it has known in years. It would surprise no one but the Berliners, in fact, to see the Bavarian city wrest from Berlin in a short time the distinction of being the musical metropolis of the Fatherland. Within the past five years it has won out in a friendly struggle with Dresden for supremacy in the realm of opera, a position firmly cemented by its Wagner Festivals at the Prinz-Regententheater and Mozart Festivals at the Residenz Theater every Summer. Now it is rapidly gaining ground in an attempt to outdistance the capital of the Empire on the score of broader musical culture, just as it has long since commanded recognition as the principal center of the allied arts of painting and sculpture.

Among the pianists the city will hear this season are Teresa Carreño, Ossip Gabrilowitsch, Frederic Lamond, Sophie Menter, Teresita Carreño-Blois, José Vianna da

Poser's bâton, and under its regular conductor, Fritz Cortolezis, present Berlioz's Requiem, Liszt's Requiem for male chorus, Beethoven's "Missa Solemnis," Berlioz's "Damnation of Faust" and Haydn's "Seasons." The Philharmonic Orchestra, which promises as one of its novelties a "Pelléas et Mélisande" Suite for orchestra by Gabriel Fauré, announces as the soloists for its concerts Félicia Litvinne, the Paris soprano (whose mother, by the way, was a French-Canadian); Ernst Kraus, the Berlin tenor; Pablo Casals, the Spanish 'cellist; Ignez Friedmann, pianist, and Marie Soldat-Roeger, violinist.

Then there will be the twelve subscription concerts of the Munich Concert Society, under Ferdinand Löwe's direction, with noted soloists, and chamber concerts by the celebrated Bohemian String Quartet, the Munich Quartet, the Society of Wind Instruments of the Court Orchestra, the Russian Trio and various other organizations, local and foreign.

* * *

CHEMNITZ was the scene a few weeks ago of the fourth Bach Festival held under the auspices of the New German Bach Society, which aims at making the public more thoroughly acquainted with the Leipzig Cantor's works, especially with the less frequently performed of them.

The programs this year included the marriage cantata, "O holder Tag," the B minor Mass, the piano and violin concertos and rarely heard motets, cantatas and organ pieces by Bach, his contemporaries and earlier composers. Novelties were the unpublished "Variationen über die lieblichen Blicke" of Mathias Weckmann (1621-74), and a series of North-German dances by unknown masters of the period 1640-60. The soloists included George Walter, the Bach tenor from Hoboken; Dr. Felix von Kraus and his Buffalo-born wife, Adrienne Osborne; Carl Halir, the violinist; Julius Klengel, 'cellist, and Georg Schumann, pianist.

According to the *Allgemeine Musik-Zeitung*, the most noteworthy feature of the whole festival was the performance of a cantata for mixed chorus and soloists, "Mein Freund ist mein," by George Böhm (1661-1733), the Lüneburg organist who exerted so strong an influence over the susceptible Johann Sebastian during the latter's early years. The work is pronounced remarkable as well for its wealth of invention and feeling as for its strictness of form and economy of construction.

The New Bach Society chooses a different center each year for its festival. Last year, it will be remembered, Eisenach, Bach's birthplace, was the favored town.

* * *

A PROGRAM of the posthumous works of Edvard Grieg was given the other day in Christiania. These compositions, found among the composer's papers, included three piano pieces, "Sturmvolken," "Gnomenzug," "Im wirbelnden Tanz" and eleven songs, with texts by Björnsen, Drachmann, Andersen and others—"Das blonde Mädchen," "Mein kleiner Vogel," "Dich liebe ich," "Thränen," "Der Soldat," "Auf Amars Ruinen," "Ich liebte," "Ein schlichter Sang," "Seufzer," "Weinachts-Wiegenlied," "Der Jäger."

PROMPTED by the recent ruling of the Paris prefect of police that theater performances shall not last till later than half-past twelve without special permission,

[Continued on next page.]



LUDWIG HARTMANN

One of the most prominent of Germany's music critics is Ludwig Hartmann, of Dresden, who has distinguished himself equally as a reviewer, a song composer and a translator of opera librettos. In the accompanying illustration he is represented at work, translating one of the new foreign operas into German, in a "Shelter" in the garden of his Summer home in Söbriken, near Pillnitz.

tal. There was also speculation as to how German singers would grapple with the elusive Maeterlinckian-Debussyan atmosphere. A Teutonized "Pelléas et Mélisande" would border dangerously on a burlesque.

By way of Paris the report comes, however, that the impression evidently made upon the audience at the *première* was most gratifying to the management. After the last act there were twelve recalls for the artists and the *regisseur*, and that's better than New York did last Winter. A dash of essentially Gallic understanding of the subtleties of the work was infused into the performance by the French tenor of the Court Theater, Jean Buysson. The *Mélisande* was Fräulein Ulbrig and they and the orchestra fairly divided the honors. What's in a B? Besides Buysson there were Bender and Bauberger in the

Motta, Artur Friedheim, Artur Schnabel, Max Pauer, Bruno Hinze-Reinhold, Marie Geselschap and a score or two of lesser lights. Of violinists there will be Willy Burmeister, Felix Berber, Theodore Spiering, and a noteworthy list of singers is afforded by these names: Ernestine Schumann-Heink, Lilli Lehmann, Marcella Sembrich, Julia Culp, Tilly Koenen, Anton von Rooy, Heinrich Knote, Felix Senius, Klara Senius-Erler, Thila Plaichinger, Ludwig Hess, Dr. Felix von Kraus, Theresa Schnabel-Behr, Hermann Gura, Dr. Otto Briesemeister, Paul Bender, Otto Hey and others of similar prominence.

The Concert Society for Choral Singing, directed by Ludwig Hess, the tenor, will give four concerts. The Teachers' Singing Society (which does not sound nearly as imposing as *Lehrergesangsverein*) will feature a Richard Strauss program, under the com-

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Comedia has arranged statistics of the duration of most of the lyric works as given at the Opéra and the Opéra Comique to show what extent a similar order could affect performances of opera, which, except in the case of the longest works, rarely begin there before nine o'clock.

With the exception of the Wagner music dramas, Rossini's "William Tell" holds the record for length of duration, requiring, as it does, four hours and fifty minutes. Meyerbeer's "Robert le Diable" follows with four hours and forty-five minutes, and the same composer's "L'Africaine" within five minutes of that time. "Faust," "Hamlet" and "Les Huguenots" require four and a half hours each, "La Juive" but five minutes less, "Le Prophète" four hours plus a quarter, and "Aida" and "Roméo et Juliette" the even four. Then "Carmen," "Mignon," "Il Barbiere di Siviglia" and "Il Trovatore" range from three hours and forty minutes down to exactly three. The shortest of all is Weber's "Der Freischütz," which is carried through within two hours and forty-five minutes.

EW of the admirers of Gerhard Hauptmann, one of the two foremost of modern German writers, are aware that his wife is an accomplished musician. She appeared recently in public as a concert violinist. This marriage of different arts—the drama and music—is paralleled in many other cases in Germany. One of interest that comes readily to mind is that of Frederic Lamond, the Scotch pianist of the French name and the German traditions, who visited this country a few years ago, but did not find here the favor he enjoys in Berlin. His wife is Irene Triesch, until recently the leading woman at the Lessing Theater, Berlin, and one of the foremost exponents of Ibsen, Hauptmann and other modern rôles on the German stage.

IT IS quite the fad nowadays to indulge in reminiscences in print, especially musical reminiscences. Now it is Joseph Bennett, the veteran critic of the London Daily Telegraph, who comes forward with a chronicle of "Forty Years of Music" from a personal standpoint. These reminiscences now collected in book form have been published from time to time in the paper with which the author has been so long connected, and in it he "passes in review all the leading musicians he has

known, who include every one of importance. There are recollections of all the leading critics of the time and of the opera managers. The book is designed to give as vivid a picture as possible of the persons and events of the period."

J. L. H.

PRIMA DONNA COOK WANTED!

Varied Experience with Musical Maids Creates Hypercritical Taste

"How many prima donnas have you on your list to-day?" asked the visitor.

The manager regarded him suspiciously. "Sir," he said, "you have made a mistake. This is not a musical exchange. It is an employment agency."

"I know that," said the man of care. "That is why I am here. I want a cook, but I want one that can sing."

The manager smiled. "All cooks can sing," he said.

"They can," sadly admitted the perplexed caller, "but there are different degrees of virtuosity. What I want is a girl with a voice warranted to clear all vocal hurdles between high C and low B. Have you any such?"

The manager referred to his list. "I can give you a good German girl," he said. "She can wash and iron and make hash."

"She won't do," interrupted the owner of the wrinkled brow. "I don't care a rap about the cooking and cleaning. If the worst comes to the worst my wife can attend to that. But she's afraid to tackle the singing. We need a cook for that. German girls do not come up to our requirements. We've tried three of them."

"After the succession of German girls we tried a Swede. She could sing, too. Her repertoire was totally unlike that of her Teutonic predecessors, but it was trying to the nervous system. Her voice was high pitched and rasping. We didn't keep her long. Also we made short shrift of the Danish and Norwegian maids that followed."

"How about Irish vocalists?" asked the manager. "Have you?"

"We have, half a dozen," the worried man broke in. "The last Irish girl we had nearly drove us crazy. We got her at your place, too, by the way. I must remember that. She had a peculiar voice to start with. It wasn't unmusical, but it thrilled with a mournful cadence that gave you the

feeling that you had lost your last friend on earth. Then her choice of songs was so lugubrious. She ran mostly to ballads and semi-religious chants. Her favorite vocal gem was a cross between a love song and a funeral dirge. The refrain—and it was nine-tenths refrain—went like this:

It was co-old midni-ight,

And my love lay a dy-ying, a dy-ying.

"Now, I put it to you as man to man. About how long do you think you could stand it to be sung to sleep at night and waked up in the morning by the solemn reiteration that somebody's love lay a-dying midnight after midnight, right out on your own front doorstep?"

The manager was honest. "Not more than a week," he said.

"Well, I beat you," said the worried man. "I stood it for two weeks; then I fired the cook. Next I tried a girl just over from the north of England. I had always heard that English girls could sing. They can't, but our new cook tried to."

"There's colored help," suggested the manager. "Of course you have tried?"

"Oh! yes; we've tried 'em, all right. All things considered, they were the best singers we struck. However, camp-meeting melodies and plaintive appeals to be carried safely over Jordan are bound to pall in time."

"We tried a French girl, too. She could sing in five different languages. That kept her pretty busy. After she finished singing she didn't have time to do much work. Everything that girl sang had meaning to it. She knew a lot of sprightly, lively airs that wound up with a series of trills and tra-la-las that fairly made the top of your head spin around. I could have got along with the French girl all right. But my wife didn't like her. She kept her only three days."

"One of the most persistent singers we ever had was a girl from St. Kitts. Agnes was her name. Agnes was a good girl. I should have liked to keep her if only I could have learned to appreciate her musical ability. She had left a sweetheart down in the British possessions, consequently her sentimental moonings materialized in love songs."

"How much will it cost," said I to her one day, "to get that young man of yours up to Philadelphia? If you'll stop singing about him I'll advance money enough to bring him up here."

"Agnes stopped singing then for about two minutes."

"Oh, Mistah Lane!" she said, "you ve'y kin', but I co'd neve' stop seengin', I loves to seeng. So does Joseph love to seeng. If he comes to Ame'icay we seeng togethe'."

"That settled it. Instead of bringing Joseph to Philadelphia I shipped Agnes back to St. Kitts."

"For the last month my wife has been doing the work herself. Still we'd like a girl, and if you have one warranted not to sing a note, or, failing that apparently impossible accomplishment, a simon pure prima donna descended from her high estate, with all her sweetest tones in a fair state of preservation, I don't mind giving her a trial."

The manager sighed.—Philadelphia Ledger.

SPRING TOUR OF OPERA STARS

Ernest Goerlitz to Manage Concert Appearances of Quartet

As the Metropolitan Opera Company is unable to make an extended road tour this season, it has been decided to send out in the early Spring a star quartet which will be headed by Bonci and Marie Rappold to sing operatic selections in concert. Arrangements for booking the tour were concluded this week with Ernest Goerlitz, who has exclusive control of the concert appearances of the Metropolitan singers.

The idea of the Metropolitan directors is to afford music lovers in the cities that cannot be visited by the opera company opportunity to hear the great arias and concerted numbers of the operatic repertoire just as they are sung on the stage of the Metropolitan Opera House.

Camden Choral Society Formed

CAMDEN, N. J., Nov. 2.—The Camden Choral Society, George W. Wentling, director, organized for the season at a recent meeting with eighty members present. Plans are under consideration for increasing the size of the chorus to one hundred or more singers.

Henry P. Eames, a former resident of Lincoln, Neb., has opened a studio in Paris. Mr. Eames has studied with M. Paderewski at the home of the great pianist—near the little town of Morges.

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AN AMERICAN MUSIC LOVER IN EUROPE

Albert J. Weber Describes His Trip Abroad, and Declares that Good Singing Is Rare in Germany and France—His Visit to Caruso

A musician's impressions of other musicians are always apt to be interesting, but, unfortunately, they are just as apt to be a trifle biased; but the impressions of a music lover who is not a musician may possess not only interest, but the added value of being unprejudiced. Albert J. Weber is just such a music lover and his impressions of European musical conditions, gathered while on a recent trip abroad, are made doubly interesting because of his wide acquaintance with artists and men of musical affairs.

"I commenced my trip abroad," said Mr. Weber, "by registering at the old 'Star and Garter' Hotel, an old inn interesting because of its historical associations, at Richmond, near London, and, to my surprise, found that my old friend Caruso was also there. He sang for me several times, selections from the new rôles which he is to sing here this Winter, and I was especially impressed by those from Tchaikowsky's 'La Damma di Picche,' which is to be given at the Metropolitan; I believe that it will make a great success. In London I met Henry Wood, the conductor of the popular Queen's Hall Orchestra, and heard him direct a Beethoven program. It was the most satisfactory Beethoven playing that I have heard in many seasons.

"After leaving London I went to Paris and spent some time with Josef Hollman, the 'cellist. Just now he is busily engaged in working on a new composition, recently discovered, by Robert Schumann, for 'cello, flute and French horn, but arranged for orchestra and 'cello, and which he will play in the principal European cities this season. This composition he played for me; it is very difficult and Schumannesque and will undoubtedly prove interesting to the lovers of Schumann. Saint-Saëns, who has just written a new 'cello concerto for Hollman, was present and expressed his hearty admiration of the Schumann composition.

"While in Berlin I had the good fortune to receive tickets for the first representation of 'Sardanapalus,' the pantomime arranged by the Kaiser himself. It is reported in Berlin that the production of this work cost the Kaiser, personally, over \$85,000. In Munich I heard several operas which were beautifully staged, but in which the singing was very bad. The German idea of singing seems to tend toward much declamation, which, at times, is no better than ordinary shouting. But certain of the prominent artists are beginning to see a

great light, whether it is because of the better singing of the American artists who have invaded the German stage, or not, I cannot say. However, it is reported that Heinrich Knote, the celebrated singer, has gone to Paris to study with Jean de Reszké. I hope that this is true, and that it presages an awakening of the German singers to the fact that beauty of tone is as essential as dramatic ability.

"Not every American has the honor to be entertained by hearing an orchestra in which royalty plays, but such an honor was mine. For the past season Prince Louis Ferdinand of Bavaria has played second violin in the orchestra at the opera at Munich. He is very democratic and seems to



MR. WEBER AND CARUSO

enjoy his experiences. I also heard Eugen d'Albert's 'Tiefland'; it is very melodious and will please New Yorkers when it is given here this Winter.

"Americans have a great treat in store for them in the shape of a new operetta of the Viennese type, called 'The Dollar Princess.' The plot is American, that is, as American as the foreign mind can make it, and the music is, of course, very pleasing. I predict that it will make an even bigger hit than did the 'Merry Widow'; it is all the rage abroad, and seats are sold out weeks in advance. Daniel Frohman is to produce it in New York.

"In Paris, strange to say, I heard the poorest singing I have heard out of Ger-



MRS. WEBER, CARUSO AND HIS SON, ENRICO

many. Many of our young American singers could give the artists of the Opéra pointers in intonation and even in style. While I was there I heard Mary Garden and Renaud in 'Thaïs'; their success was sensational. I return to this country convinced that, while we may not know everything in music, our musical culture is equal in many ways to that of the greatest European centers, and, in certain particulars, surpasses it."

Allen Davenport's New Book

Allen Davenport, of Boston, has just published a booklet entitled "Fundamentals of Vocal Art," being a guide to the method of singing taught by his late father, Warren Davenport, and himself. The book is prefaced by a letter from Carl Farmer, endorsing the elder Davenport's theories. The author states that the object of vocal study is to develop the natural singing forces by mental concentration and the normal use of the vocal organs. Exercises are given to enable the student to place the voice correctly and to acquire control of it.

Offers Two Free Scholarships

Mme. Trotin, who makes a specialty of training children's voices, offers two free scholarships for talented children between nine and thirteen years of age. Examinations will be held in Studio 805, Carnegie Hall, New York, on Friday afternoon, November 6, from 2 to 5 o'clock; also Tuesday, November 10.

Johannes Messchaert, the Dutch bass-baritone, is to sing *Mephisto* in Berlioz's "Damnation of Faust," in concert form, in Berlin next month.

EASTERN SOLOISTS
IN SAN FRANCISCO

Anna Miller Wood and Mrs. Fine Give Enjoyable Song Recital

SAN FRANCISCO, Oct. 31.—The song recital of Beatrice Priest Fine and Anna Miller Wood on the evening of October 22 had more than a mere artistic value to San Franciscans, for both of the singers were here on a visit to their old home and among old friends. They are now soon to return to the East. Mrs. Fine on her way to New York will give recitals in Los Angeles, San Diego and in several of the Eastern cities, including Pittsburg. Miss Wood is now a resident of Boston, where she is associated with Arthur Foote, the composer. She has appeared with the Boston Symphony and Thomas Orchestras and in many music festivals.

The program offered delightful contrasts in much the same way as the voices of the singers. In alternating groups the clear flexible soprano of Mrs. Fine was set against the deep contralto color of Miss Wood's tones. In her groups Miss Wood favored Massenet, her personal friends, Arthur Foote, Augusta Holmes and Edward Burlingame Hill and Claude Debussy, in the characteristically bizarre "La Mandoline," and one each of the Russian composers, Arensky, Rubinstein and Rachmaninoff. Mrs. Fine gave Handel's "Let the Bright Seraphim" with power and spirit, showing a remarkable facility in entering into the moods of her other numbers, such as the coquettish "Mermaid's Song" of Haydn and the tender, old-time "Wiegenlied" of Mozart. But none brought her warmer applause than the three by Harriet Ware, entitled the "Boat Song," "Joy of the Morning" and "Sunlight." Recalls were responded to in plenty. Fred Maurer, Jr., as accompanist, gave the singers a firm and sympathetic support. The concert was under the management of Will Greenbaum. H. C. T.

Karl Klein in West and East

Karl Klein, the young American violinist, who is touring with Mme. Calvé's company, made the following appearances this and last week: Denver, Col., October 29; Lincoln, Neb., October 31, and Erie, Pa., November 4. Previous dates were filled in Springfield, Mass.; Quebec, Montreal, St. Joseph, Mo.; Topeka, Kan.; Cedar Rapids, Ia., and Omaha, Neb.

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New York, Saturday, November 7, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

Nordica on Operatic Tendencies

Mme. Nordica, whose plan to establish a national school of opera at Harmon-on-Hudson has created much comment, has again broken silence in an interview for the *Washington Post*. After asserting her intention of carrying out her original plans, she expressed the following views on the decline of opera in America:

When I speak of the days of Jean de Reszké and Lilli Lehmann I speak of what has passed away. Those were the days when a performance of "Die Walküre" at the Metropolitan Opera House meant Mme. Ternina as *Sieglinde*, Mme. Schumann-Heink as *Fricka*, myself as *Brünnhilde*, Van Dyck as *Siegfried*, Von Rooy as *Wotan*, Edward de Reszké as *Hunding*, the days when a production of "Les Huguenots" meant Melba as the *Queen*, Scialchi as the *page*, myself as *Valentine*, and Jean de Reszké, and Edouard de Reszké, and Victor Maurel, and Plançon—that was what Mr. Grau would call an all-star cast, but which I call a great ensemble.

Critics decry the assembling together of so many great names in a single performance, calling it glorification of the individual artist; but when every part is adequately taken, I call it a great ensemble.

It is always difficult to estimate justly the present, especially if the past has pleasing recollections, but in speaking of opera in America some things should be recalled if the developments of the last few years are to be viewed in their correct proportions. Opera in America has, in the past, been synonymous with opera in New York, but with the material prosperity of the country and the stimulus of competition, this is no longer true.

America now has two well-established opera houses in New York, one in Philadelphia, one in course of construction in Boston, and there are rumors of more to come. In addition, the Metropolitan Opera House has a plan for developing hundreds of opera centers throughout the United States. In view of this it would be well to remember that opera may develop not only by presenting brilliant aggregations of great singers, but also by interesting and

educating a new and vast constituency as yet untouched by music and to whom opera is the form of music which will appeal with the greatest force.

It must also be remembered that the past few seasons have seen the upsetting of many time-honored, moss-covered traditions in respect to operatic répertoires. The golden age of stellar aggregations may be past, and, in a way, it is to be regretted, but the fact must be recognized that a movement which popularizes good music of any form, and makes broader the répertoires of our opera houses is to be welcomed.

Stars we have had and always will have, they are the sole property of no age; but the wonderful awakening taking place now in opera, and in all forms of music in America, comes only in long separated periods. The present situation should be viewed hopefully, not regretfully.

A Visiting English Chorus

The Canadian cities included in the itinerary are greatly interested in the present visit of the organization of English singers known as the Sheffield Choir, which gave its first concert in Montreal on Monday. As the tour is limited to two weeks, only the larger cities of Ontario and Quebec will be included, while the organization will cross the border for one appearance on United States soil, at Buffalo. This engagement is noteworthy as marking the first visit to this side of the Atlantic of a large English chorus. At the same time the following paragraph, which appeared in a recent issue of the *London Daily Telegraph*, will be found worthy of perusal by our Canadian readers:

With reference to the approaching visit of the Sheffield Choir to Canada, it is pointed out that the singers will not be composed of those who form the Sheffield Festival Choir, the members of which are disbanded at the close of each meeting. The organization which Dr. Charles Harris is about to introduce to music-lovers in the Dominion will number 200, and has been recruited from many towns in South Yorkshire, the festival choir contributing a contingent, it is understood, of about thirty.

While the choir may be quite as competent a body of singers as the regular chorus heard at the Sheffield festivals—it may be even more competent—it seems unnecessary to use a name connecting it with one of the most prominent festival centers in England in such a way as to give the advance impression of being the band of choristers that has contributed to its fame. A similar system of advertising has been employed heretofore by instrumental bands and orchestras coming from England and various Continental cities for tours of this country. In the present instance, however, the name of Dr. Henry Coward as conductor is in itself a guarantee that the visiting Sheffield Choir may be regarded as a representative chorus of a country noted for its choral societies, especially since the days of the Henry Leslie Choir.

American Students Abroad

It has not been an unknown occurrence for European teachers to accept American pupils, charge them generous fees, and then at some subsequent time to make sundry remarks about the lack of adequate preparation and the unfitness of American music students, in general, for the musical profession. Especially has this lack of fundamental training been emphasized. This criticism has not, in the past, been entirely without justification, but it has been too generally made.

In a recent interview, Josef Lhévinne, the Russian pianist, said: "It is not work to teach my American pupils. They are almost without exception well prepared, they are willing to work, are talented and possess temperament."

Without questioning the justness of previous criticisms, it may be that the conditions obtaining are somewhat different than they were some years ago. The general advancement in musical culture made in

this country of late years has had much to do with the change, but it is probable that the most potent factor has been the increased respect with which the art of music has been viewed by the general public because of that advancement. In America music was long the "yellow dog" among her sister arts, and the professional musician was regarded as one beyond the pale of good society. Then, music was an accomplishment to be acquired by the daughters of the rich; it was a luxury, not a necessity. Now music and its study is thought of as a concomitant of academic education and in every family its study is regarded as one of the understood things. All of this has had its effect on the development of our musical ability, and the statement of Lhévinne is merely a sign of the general trend of the American musical evolution. The greatest achievements of our American students are yet to come; it will not be long until foreign teachers are doing as much harm to our pupils by indiscriminate praise as they have done by wholesale condemnation.

A Strangers' Club for New York

The formation of a Strangers' Club in our largest city is one of the week's interesting and important announcements. New York, from the standpoint of the stranger within its gates, might well be called Lonely Town, for assuredly nowhere else can one experience a more overwhelming sense of being utterly and absolutely alone than in the great metropolis with its seething masses of people, where a newcomer is merely as a drop of water in the sea. Young people coming to the city to pursue their studies in music or the other arts, with few or no friends or acquaintances, are frequently hampered seriously in their work by the pangs of nostalgia—a "disorder" that plays havoc with the victim's sense of the relative importance of interests—and driven in self-defense to make friendships they afterwards regret.

Shanna Cumming in the course of her career as a public artist, having sung in concert and oratorio in practically every part of the country, has utilized her opportunities for observation to study certain phases of the student's needs that have not been ministered to heretofore, and in opening her studios to girls from out of town she is endeavoring to offer them the congenial social element of high moral tone to which they have been accustomed at home. Backed by the interest of several prominent pastors, she aims at establishing a club corresponding in a measure to the American women's clubs in several of the European cities, where, through them, the American girl student is apt to be much less lonely than her sister at home who goes to New York to swell the number of students of the various arts there living only "half-lives" for very lack of the congenial companionship their natures demand.

Students with Aspirations

[Mlle. Manhattan in the Telegraph.]

All music studios are opening for the Winter and every other girl you meet is proudly carrying a roll of exercises in vocal torture and humming a few a-a-a-h's under her breath.

I shudder to think how many embryo prima donnas are pluming their wings for future flight; but you can't swing a cat in Carnegie Hall without hitting an embryo Melba or Caruso; and as for Gardens and Farrars, well, George Maxwell's clerks are working overtime to supply the demand for scores of "Thais" and "Madama Butterfly" on the part of ambitious young things who are bound to make Mary and Geraldine look like thirty cents when they get a hearing at the Manhattan or the Metropolitan.

Why Carnegie Hall Isn't Redecorated

Carnegie Hall, New York's biggest concert auditorium, came so near being redecorated this year that the prospect is for a new interior, at latest, before the Autumn of 1909. There were reasons for delay. The iron piping for electric wires, required under the new theater law, will cost some \$50,000, and a new boiler plant \$80,000.

PERSONALITIES



GRACE CLARK KAHLER

This snapshot of Grace Clark Kahler, the soprano, was taken recently in Washington, where the singer christened the new revenue cutter "Tahoma." The picture represents her about to break the traditional bottle of champagne.

Ewell—Lois Ewell, the New York soprano, who was the original *Natalie* in Savage's New York production of "The Merry Widow," and is now singing leading rôles with the company presenting grand opera in English at the Cleveland Hippodrome, will sail for Europe next March to remain abroad a year. She will sing at Monte Carlo and Nice.

Dalmorès—Charles Dalmorès, the French tenor, will have two new rôles at the Manhattan this season, *Pelléas* in "Pelléas et Mélisande," and *Herod* in "Salomé." He has already been engaged by Cosima Wagner to sing *Walther* in "Die Meistersinger" at the next Bayreuth Festival.

Abott—Bessie Abott, who is to sing in Lisbon and at the Monte Carlo Opera this season, spent the Summer at St. Moritz, Switzerland, where she lived a life of mountain climbing, rising at four in the morning to see the sun rise and frequently walking ten hours a day.

Labia—Maria Labia, who incurred the wrath of Hans Gregor of the Berlin Komische Oper by signing a contract to come to the Manhattan, has pacified the Herr Direktor and avoided being branded *kontraktbrüchig* in Germany, by agreeing to sing at the Komische Oper during the intervals between her American seasons.

Melba—Nellie Melba will close her English tour with a concert at Albert Hall, London, on Saturday of this week.

Kubelik—Jan Kubelik has arrived in England from his Australian tour and will be the soloist at the London Philharmonic Society's first concert next Thursday.

Goodson—Katharine Goodson, the English pianist, is very fond of animals. Her favorite pet is a large Persian cat that perches himself on her piano while she is practicing.

Converse—Frederick S. Converse, the Boston composer, whose "Pipe of Desire" is to be produced at the Metropolitan next Spring, has three young daughters and a six-year-old son. He says that none of them has as yet revealed marked musical talent, but he will give them all a musical education of greater or less extent.

Marteau—Henri Marteau, now head of the violin department of the Royal High School of Music in Berlin, introduced Max Reger's new violin concerto at a concert in Leipzig recently. The work aroused the greatest interest.

Marchesi—Blanche Marchesi's coming concert tour, beginning in January, will embrace the principal cities of the United States, Canada, Mexico and Cuba.

Farrar—Geraldine Farrar will not be heard at the Berlin Royal Opera again before the Spring of 1910. Next May at the close of her American season she will begin a six weeks' engagement at the Opéra Comique, Paris, and after the Summer vacation she will come directly to New York to begin a concert tour of the principal American cities before the opening of the opera season 1909-10.

FROM MUSICAL AMERICA READERS

Ella May Smith Honored

COLUMBUS, O., Oct. 22, 1908.

To the Editor of MUSICAL AMERICA:

Good luck brought me to Columbus to witness a most remarkable demonstration in honor of a woman, which took place last night at Memorial Hall, this city, and as this woman is perhaps more widely identified with musical life in America than any of her sisters who are devoting their energy and time to the service of the muse at whose shrine your readers worship, I think I am within my province, and you will appreciate it, if I take up my pen to deviate from my usual work and for the nonce report to you what I witnessed.

Memorial Hall was packed to its utmost capacity; the occasion was the far-famed Woman's Club Birthday Concert, the first one of the season. A prominent lawyer of the city, Charles Pretzman, stepped upon the platform and apologized for the unusual procedure of interrupting the program, but he stated that his object was to pay for the first time since her arrival in Columbus, a public tribute to the Mother of Music in this city, to the woman who had during her tenure of office in this club brought it from the modest membership of thirty to the proud position of being the largest woman's club in the world, the membership numbering 2,740. But the reason of his appearing there this time was to publicly thank her for having by her own untiring energy and efforts provided the city of Columbus with the great and magnificent pipe organ, which they saw to-night for the first time, and which had been put in during the Summer. Independent of all her other work in connection with musical life in Columbus, this club and its offsprings, this hall and this organ would at all times be a testimonial to her accomplishments. On asking the audience to rise whilst he presented some beautiful flowers, a perfect storm of applause greeted Mrs. Smith, who reluctantly stepped forward to acknowledge the ovation. And, strange to say, this energetic woman, who had addressed so many meetings, boards of trustees and others in high places, was nervous, shy, and so overcome that her remarks were hardly audible.

M. H. HANSON.

Playlet, "Träumerei," Not Published

CLARKSVILLE, TENN.

To the Editor of MUSICAL AMERICA:

In the issue of October 3 of MUSICAL AMERICA there is a notice of a one-act playlet entitled "Träumerei," presented at the Hotel Plaza, New York. I write to know if you can furnish me with the name of the publisher of this playlet, or how I can obtain a copy of same. Yours truly,

MAURICE STRATTON.

[The one-act playlet "Träumerei" to which you refer is not published, and is the sole property of the writer, Robert C. Campbell.—Ed. MUSICAL AMERICA.]

Praise from Western Impresario

LOS ANGELES, CAL., Oct. 23, 1908.

To the Editor of MUSICAL AMERICA:

The great Fall issue of MUSICAL AMERICA is a *multum in parvo* of the musical situation in both Europe and America. In fact, I do not believe I have ever experienced so much information, and that to the point, from any other publication of 56 pages and cover, since I have been in the business. The illustrations, many of them suggestive and unique, are convincing in themselves, while the information, which is always authoritative, places the reader absolutely in touch with artists and managers alike. It is "the Lamb's book of life" for the musical profession, and we have placed it on file with Grove's Dictionary, Upton's five volumes, Finck's publications

and the bound volumes of MUSICAL AMERICA.

The pages devoted to Los Angeles, and the musical plans of this section of the country, reveal a concise knowledge of the musical movements in the Southwest, and I feel that you are keeping in touch with this section more closely than even our own Coast papers. You have answered many questions which I am asking daily, and from no other source could I obtain the information.

As to the value of an advertisement in MUSICAL AMERICA, let me say that I have already received responses enough from mine to amply pay me for my investment.

Very truly yours,

L. E. BEHYMER,

Manager, Lyceum and Musical Attractions.

INTERNATIONAL ART SOCIETY

First Meeting of the Season Held in the Waldorf-Astoria

The initial meeting for this season of the International Art Society was held on Monday evening of last week in the Waldorf-Astoria. This society, which is organized to combat the evil of playing and singing for nothing, and which always pays any artists who may perform at any of the society functions, has the following officers: Mrs. J. Christopher Marks, president; J. C. Marks, first vice-president; F. W. Riesberg, second vice-president; Paris Chambers, third vice-president; E. Plumber, fourth vice-president; John Inglis, treasurer, and William Blandford, secretary.

The guests of the evening were Mrs. William Grant Brown, Edward Severn, president of the New York State Music Teachers' Association, and Dr. B. Hobson Carroll. The program, which was given by Eleanor Page-Jones and Robbin Ellis, readers, and Harry L. Read, tenor, contained numbers from "Romeo and Juliet," the "Eliland" Cycle of Von Fielitz and Ricci's "Crispino e la Comare."

Josef Hofmann on "Piano Playing"

Under the title "Piano Playing" the series of articles contributed to *The Ladies' Home Journal* by Josef Hofmann, the pianist, last year, have been collected and published in book form by the McClures. In a brief preface the musician-author points out that his aim is merely to offer to young students the results of such observation as he has made in the years of his own studies, as well as of the experience which his public activity has brought him.

The book contains many pithy suggestions to young pianists, among whom it will doubtless find a ready market. The writer's description of the training he received under Anton Rubinstein is especially suggestive. One day when he asked the great Russian master to show him how to finger a difficult passage he received this reply: "Play it with your nose, but make it sound well."

"This remark puzzled me," Hofmann observes, "and there I sat and wondered what he meant. As I understand it now, he meant, 'Help yourself; the Lord helps those who help themselves.'"

"Now when I look back upon my study days with Rubinstein I can see that he did not so much instruct me as that I learned from him. He was not a pedagogue in the usual meaning of that word. He indicated to me an altitude offering a fine view, but how I was to get up there was my affair; he did not bother about it. 'Play with your nose!' Yes; but when I bumped it till it fairly bled where would I get the metaphorical handkerchief? In my imagination! And he was right."

"Scales, Key Signatures, Related Keys"

The *Musical Press*, of Philadelphia, has just issued a book entitled "Scales, Key Signatures and Related Keys," by Stanley T. Reiff, the organist of that city. It treats the subject very comprehensively and is so arranged that it can be used with, or without, the aid of an instructor. The de-

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sire, and intention, of the author is to make clear the fundamental questions which so often puzzle the beginner.

America Adopting European Standard

CLEVELAND, O., Nov. 2.—Henry L. Mason, of the Mason & Hamlin Co., compared the musical conditions in America and Europe when in Cleveland recently. "The situation in Europe," said he, "differs altogether from the American standard, where we have made music a too commercial proposition. Artists brought to this country have been advertised not so much by their intrinsic merit as by their commercial value, which is oftentimes meretricious. I am firmly convinced that the time is near at hand, and in fact is practically here to-day, when an artist shall be taken by the public for his real artistic worth rather than for some captivating peccadillo, and that the demand for that artist's offering will be regulated by its real worth."

Opera for Academy of Music

Encouraged by the large subscriptions gotten by the two New York Opera Houses this year and by the popularity of Italian opera, a company of men, all Italians, have made an offer for the lease of the old Academy of Music, with the intention of giving a season of twenty weeks in 1909. This is the house which saw all of the earlier triumphs of the operatic stage in New York, and is well known to all of the

older opera goers. If the plan is carried out there will be three houses devoted to grand opera, besides the efforts of the New Theater in that line.

School of Music Capitalized for \$125,000

The Tali Esen Morgan School of Music has been incorporated by T. E. Morgan, B. G. Cheek and W. M. Jones, with a capital of \$125,000. The school is empowered to teach music, publish music books, manufacture and deal in musical instruments. This is a capitalization of the former Correspondence School of Music belonging to Mr. Morgan personally. Tali Esen Morgan is the director of the Summer concerts at Ocean Grove, N. J.

Heinrich Meyn's Annual Recital

Heinrich Meyn, the New York baritone, will give his annual recital at Mendelssohn Hall on November 19, when he will have the advantage of having Coenraad von Bos, Dr. Ludwig Wüllner's concert associate, as his accompanist. Mr. Meyn will be heard principally in the Middle West this year, though he may decide to make a tour of the Pacific Coast later in the season.

New Chorus Formed in Wisconsin

KAUKAUNA, WIS., Nov. 2.—Active steps have been taken for the organization of a local choral society. Prof. North, of Green Bay, who has been musical director of the Green Bay Choral Society for several years, will be secured as director.

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OPERA PROJECT MAY HARM LOCAL WORK

**Philadelphia Musicians Fear Lack
of Support Because of Interest
in Hammerstein Plan**

PHILADELPHIA, Nov. 2.—The local musical attractions are growing more interesting as the season advances. The schools, conservatories and private instructors also are encouraged by the number of students in the various departments. Among the minor musical organizations there is evident uneasiness, however, over prospects for patronage after the Hammerstein season opens next month. The impresario has secured so much advance support that it is difficult to elicit as much interest as heretofore in the productions by local talent.

The Philadelphia Orchestra performances are being attended by representative audiences, and the management of the Academy of Music is determined to make the attractions for the season rival those at the Philadelphia Opera House. The Metropolitan Opera Company opens at the Academy on November 17, the date of the promised initial performance at the Opera House, with "La Bohème," headed by Caruso as *Rodolfo*. For the second performance, November 24, "Aida" has been selected.

That grand opera is popular with the masses of people who cannot afford to pay the prices asked by the leading companies is shown by the success that marked the past week at the Grand Opera House, where the Abramson Company presented eight different bills.

At her recital at the Academy of Music this afternoon, Mme. Johanna Gadski sang three groups of songs before a representative and appreciative audience. The selections were German, French and English, by Schubert, Franz, Grieg, La Forge and Richard Strauss. Mme. Gadski was assisted by Frank La Forge at the piano.

Walter Damrosch is announced in a lecture-recital on Debussy's "Pelléas and Mélisande" at Witherspoon Hall, Novem-

ber 25. The recital is under the direction of Helen Pulaski Innes.

In his organ recital at the First Baptist Church, November 14, Frederic Maxson will be assisted by Edwin Evans. Mr. Evans has been engaged as soloist by the Harmonic Club, of Cleveland.

William Stoll, a well-known conductor and teacher of ability, has assumed charge of the violin department of the Sternberg School of Music. S. E. E.

SAUER OPENS BUFFALO SEASON

**Noted Pianist Draws a Large Audience
to Convention Hall**

BUFFALO, N. Y., Oct. 27.—The music season in Buffalo opened auspiciously last evening with a piano recital by Emil Sauer, who was welcomed by a large audience in Convention Hall and enthusiastically applauded after each of his numbers.

The program consisted of Wilhelm Friedemann Bach's Concerto in D minor, Beethoven's "Sonata Pathétique," Brahms's Intermezzo, op. 117, No. 1, a Chopin group, including the Ballade in F major; the Scherzo from Mendelssohn-Liszt's "Midsummer Night's Dream" music, Liszt's "Venezia e Napoli" Tarantelle, Grieg's Nocturne in C major and his own "Echos de Vienne," and two concert etudes.

M. B.

Baby Orchestra for Jacksonville

JACKSONVILLE, FLA., Nov. 2.—This town is to have a "Baby Orchestra." The organization is to be entirely of children, and is to be under the direction of the Misses Keip and Foster, directors of the School of Musical Art. The *Kinder symphonies* of Haydn, Romberg and others will be given during the season. The directors hope by means of this permanent orchestra of children to develop among the members a sense of rhythm and melody and an appreciation of good music. This work will be used to supplement the regular music lessons.

Leila Baird Resumes Work

Leila Baird, the well-known pianist and member of the National Conservatory of Music faculty, has resumed her work in New York, after spending the Summer in Newport.

MARY GARDEN PLANS AN ACTIVE SEASON

**Spends Her First Week in New
York Renewing Old
Acquaintances**

Mary Garden arrived last week from Europe on the *Adriatic*. She went at once to the residence of her sister, where she is renewing former acquaintances and preparing for a busy season.

The public, which had been awaiting with breathless interest her arrival with a Russian prince, was much surprised to see her arrive with Andrew Carnegie. They posed for a reporter's camera and Mr. Carnegie remarked: "She comes from good Scotch stock, and I admire her for her personal character."

Oscar Hammerstein was disappointed in finding the Russian prince metamorphosed into Andrew Carnegie, for he had expected to use him as a drawing card for his Victoria Theater.

Mary Garden is to play the "Jongleur de Notre Dame," and is the first woman to take the part, but that didn't really create half the interest that her announcement that she had with her the head of John the Baptist and the gown in which she dances in "Salomé," did. There wasn't much to be learned about the gown, but this much, however, has been ascertained: When she first enters she wears a mantle of bright orange silk embroidered with startling green and blue flowers and spangles. Later she removes this mantle, under which appears a tight-fitting garment of netted gold, with designs in rubies and rhinestones, which falls from somewhere above the waist line to her ankles. For the dance itself she will wear a garment of flesh-colored silk. Her feet and arms will be bare. It is rumored that she jealously guarded the costume by carrying it in a small hand-bag; she refused to confirm the rumor.

Miss Garden reported that her appearances in Paris with Renaud had been remarkably successful and that she had some

new rôles which she hoped to play here soon. She also says that she will probably create the rôle of *Elektra* in the new Strauss opera, the composer having promised her this honor.

MORE MILWAUKEE PLANS

**Mmes. Chaminade and Nordica Among
the Coming Attractions**

MILWAUKEE, WIS., Nov. 2.—Mme. Nordica will appear in Milwaukee on November 10 with the Arion Musical Club. A special program has been arranged by Director Daniel Protheroe and Mme. Nordica. The climax of the concert will be the appearance on the stage of Mme. Nordica, the Arions and Cecilian Choir in a rendition of the "Inflammatus," from Rossini's "Stabat Mater."

Mme. Chaminade will appear in Milwaukee on November 16, and her coming is arousing interest throughout the State, and it is expected that the attendance will be especially large.

Fannie Bloomfield-Zeisler will appear at the Pabst Theater on November 19, under the auspices of the Milwaukee Liederkreis.

The Wisconsin Conservatory of Music promises a number of artists for the present season, including Mrs. Norman Hoffman, pianist; Leopold Kramer, violinist, and Carl Brückner, cellist, the latter two of the Thomas Orchestra of Chicago. The first concert will be given November 22.

M. N. S.

Providence Club Hears Lecture

PROVIDENCE, R. I., Nov. 2.—The first lecture-recital given by the Listeners' Club was a lecture on the "Modern Orchestra and Its Instruments," by Louis C. Elson, of Boston. The lecture was illustrated by appropriate selections performed by May Ellis, also of Boston. The lecture, which was held in Churchill House, was the first of a series for the season; among others who will lecture and perform is Cecil Fanning, who will fill the next date before the club.

When Teresa Carreño played the Tchaikowsky Concerto at the recent Sheffield Festival in England, the audience shouted "Let her do it again" and she had to repeat the last movement.

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FEDERATION CLUBS IN VARIOUS CITIES

American Composers' Works Studied by Morning Musical of Oneida, N. Y.

MEMPHIS, TENN., NOV. 2.—The following announcements of the National Federation of Musical Clubs were made to-day:

The Schubert Music Club of Kalamazoo, Mich., which was organized in 1903, has opened its sixth season with great promise for good work. The newly elected officers of the club are: Mrs. Edith Forbes, president; Mrs. E. A. Read, vice-president; Mrs. H. W. Meeker, secretary; Cora Foote, treasurer. On October 19 a musical program was given by two of the club's talented members, Bess Owen and Rena Russell. A Beethoven program will be given early in November under the direction of Frances Leavens and Mrs. McEwan.

On November 6 the Morning Musical Club, of Oneida, N. Y., will begin a year's study of American composers. Papers will be read on Mrs. H. A. Beach and Frederic S. Converse. Mrs. Staley will be the reader for the afternoon. Mrs. A. C. Potter is chairman of the program committee for the year and will be assisted by Grace V. Hiltz, Edith Coon, Mrs. George Adams and Glenn Richmond.

The Beethoven Club of Memphis opened with a well-attended concert on October 10. Elizabeth Mosby, chairman of the monthly concert committee, has perfected a plan for a systematic series of concerts, illustrative of the various schools of music. This, the first of the series, was devoted to the Norwegian school and the numbers were taken from Grieg's "Peer Gynt" Suite. Mrs. E. T. Tobey, chairman for the month, introduced a novel feature in this concert. She told the story of the Ibsen drama, "Peer Gynt," the recital being interspersed with musical selections rendered by the best talent of the club. Besides the monthly attractions the Beethoven class has resumed work of the study class, which held an informal reception in the club rooms on October 22. This department is under the direction of Mrs. W. H. Reid. The study class will take up for discussion the school of music which will be illustrated by the following monthly concert.

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On Saturday afternoon October 24 the club gave a reception to the Tennessee Press and Authors' Club, which was in session in Memphis.

On Friday, October 30, the Treble Clef Club of Jonesboro, Ark., gave an attractive program at the residence of Maud Mobley. Mrs. John Hawthorne was leader for the day and the lesson was from "Martha." Miss Turner and Mrs. Little, Mrs. V. C. Pettie, Mrs. W. W. Cate, Mrs. J. M. Johnson and Mrs. R. P. Robbins participated.

The Oratorio Society of the Ladies' Musical Club of Muskogee, Okla., is doing good work under the direction of George E. Jones, musical director, and S. B. Gamble, accompanist.

November work for the Philomel Junior Club of Warren, Pa., will be the study of Bach and Handel. Miss Baker will read a paper on the subject. The meeting will be

in charge of the president, Miss Buersted, and the music committee, Miss Talbott, Miss Mallery and Miss Gilbert.

NOLA VANCE OLIVER.

Italian Music Studied in San Francisco

SAN FRANCISCO, CAL., NOV. 2.—The initial meeting of the Papyrus Club was devoted to the study of the music of Italy and opened with a paper on the subject by Mrs. F. Y. Smith. The program, which was in charge of Mrs. V. S. Walsh, contained selections from "Andrea Chenier," "Il Trovatore," "Ballo in Maschera," "Norma," "I Pagliacci" and the "Serenata" of Tosti. Those who assisted in the rendition of the program were Laura Scatena Rozzetto, Carlo Fantoni, Mrs. Prosper Reiter, Mr. Reiter and F. Di Grazia; the numbers were all sung in Italian.

Mme. Sembrich's New York Recital

Loudon Charlton announces a song recital by Mme. Sembrich at Carnegie Hall, Tuesday afternoon, November 10, at three o'clock. Isadore Luckstone will be the accompanist. The program will be divided into three parts, the first part consisting of songs by Schubert, Schumann and Brahms; the second part of songs by Sinding, Reger, Grieg, Richard Strauss, Schütt, Franz Ries and Rubinstein, and the third part of songs by Debussy, Fauré, Paderewski, Anton Arensky, César Cui, Isadore Luckstone and Arthur Foote.

Custom House Note

Enter Mary Garden, with *Salomé* costume tucked in her glove.—New York Evening Mail.

REYNOLDS TRIO IS REVIVED IN BOSTON

Violinist's Return to Boston Marks Resumption of Organization's Work

BOSTON, NOV. 2.—With the return to Boston of Helen Reynolds, the violinist, who was so successful in her work last season as a member of the Olive Mead Quartet, the Helen Reynolds Trio, composed of Miss Reynolds, Katherine Halliday, 'cello, and Margaret Gorham, piano, has been revived and will play a conspicuous part in the coming Winter season of music.

Miss Reynolds began her musical education in Boston, later studying in New York, Brussels and Berlin. She was in the class of Ysaye in the Royal Conservatory, Brussels, and was admitted to the Königliche Hochschule in Berlin after a most rigid examination. In Berlin Miss Reynolds studied for two years with Joachim and Halir. Since her return to America she has appeared often in recital and concert.

Miss Reynolds first established her trio in New York soon after her return from Europe. Miss Gorham studied the piano with Harold Bauer, John Orth and Carl Faelton. She has had a wide experience in concert work, both as soloist and in ensemble, and has appeared with the Boston Symphony and Kneisel Quartets with marked success.

Miss Halliday is one of the most popular 'cellists in this section. Her study included three years in Berlin with several of the most noted masters. She has played with success both in solo and ensemble for a number of years. The trio will give a concert in Boston during the season, and has already engagements booked for New Bedford, Winchester, Milton and other places. Miss Reynolds has been very successful in managing series of concerts in southwestern Massachusetts in past seasons and will do some similar work this year.

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Mozart's Librettist Lived in New York for Thirty Years Before His Death

Well-known as are "Don Giovanni" and "Le nozze di Figaro" or "The Marriage of Figaro," how few New Yorkers there are who are aware that Lorenzo da Ponte, who wrote the librettos of both of these operas for Mozart, spent the last thirty years of his life in New York! H. E. Krehbiel's sketch of this eccentric Italian poet's career is liberally quoted in a recent issue of the New York Times.

Da Ponte, it seems, was pretty much of an adventurer. Born in Ceneda, a small town of the Venetian Republic, somewhere near the middle of the eighteenth century, he drifted, after many vicissitudes, to Vienna, where he was made poet to the Imperial Theater by the Emperor Joseph II.

Later Da Ponte fell out with Leopold, the successor of Joseph II. on the throne of Austria, and went to London. There he failed in business, and set out in a great hurry for New York, pursued, as he says in his autobiography, "by twelve bailiffs."

He landed in New York in the first years of the last century, and set up in various lines of trade, all of which were unsuccessful owing to Da Ponte's conspicuous lack of business ability. Finally he achieved some success as a teacher, and was for a while a Professor at Columbia.

In 1825 Garcia brought an Italian opera company, including the famous Malibran, to New York, and Da Ponte forgot trade and teaching at this reminder of the grand old Vienna days. He introduced himself to Garcia as the author of "Don Giovanni"; Garcia, overjoyed, embraced him, and the two pirouetted about the room to the air of the drinking song in "Don Giovanni," which was promptly rehearsed and given during Garcia's first season.

Later on Da Ponte became an operatic manager himself, and was instrumental in getting an opera house built on the corner of Church and Leonard streets. But as impresario also he had no luck, and soon he was installed once more as a bookseller, "watching the most beautiful ladies in the world go in next door to purchase candies and cakes." This so disgusted him that he actually thought of running a side line of candies and cakes himself in order to attract the aforesaid beautiful ladies, but he didn't, after all.

Shortly before his death he wrote thus: "Eighteen months are passed since I had a single pupil. I, the creator of the Italian language in America; the teacher of more than 2,000 persons whose progress astounded Italy!—I, the poet of Joseph II., the author of thirty-six dramas, the inspiration of Salieri, of Weigl, of Martini, of Winter, and Mozart! After twenty-seven years of hard labor I have no longer a pupil! Nearly 90 years old, I have no more bread in America!"

Da Ponte was well acquainted with prominent New Yorkers of his day, many of whom followed his body to its grave.

But one of his many foes remarked of him: "My friend the poet had a remarkably awkward gait, a habit of throwing himself (as he thought) into a graceful attitude by putting his stick behind his back and leaning on it; he had also a very peculiar, dandyish way of dressing, for in sooth, he stood mighty well with himself, and had the character of being a consummate coxcomb. He had also a strong lisp and a broad Venetian dialect."

Da Ponte died on August 17, 1838, at his home, 91 Spring street. A poet to the last, he actually wrote a sonnet on the day before his death to the physician who attended him.

Eisteddfods in Wilkes-Barre

WILKES-BARRE, PA., Nov. 2.—The Welsh Eisteddfods of this city and Shenandoah were held last week. Great crowds were in attendance, and there was keen competition for the various prizes. The largest prize, that for the best male chorus, was divided between the Dr. Mason Glee Society, of Wilkes-Barre, and the Druids, of Scranton. A feature of the Wilkes-Barre contests was a visit from Governor Stuart, who addressed the singers and audience. Over \$3,000 was distributed in prizes.

De Gogorza Sings in Seattle

SEATTLE, WASH., Nov. 2.—The Moore Theater was completely filled at a recital given here by Emilio de Gogorza, the Spanish baritone, and Henry C. Whittemore, pianist. The program, which contained several piano solos, besides the four groups of songs, was well arranged and artistically presented. The audience showed its appreciation of the work of the evening by demanding many encores.

Boston Orchestra in Springfield, Mass.

SPRINGFIELD, MASS., Nov. 2.—Max Fiedler and the Boston Symphony Orchestra, with Lilla Ormond, contralto, as soloist, were enthusiastically received in their first concert of the present season. The orchestral numbers were by Von Weber, Brahms, Strauss and Wagner. The audience was large.

Augusta Zuckermann, the young American pianist, who has spent the past three years playing in Europe, has signed a contract for a concert tour of Southern Wales in November.

Felix Mottl's version of Donizetti's "L'Elisir d'Amore" has just been given in Cologne, Germany.

NORDICA IN THE SOUTH

Chattanooga Audience Enthusiastic Over Prima Donna's Singing

CHATTANOOGA, TENN., Nov. 2.—The reports of the wonderful success of Mme. Nordica's present concert tour, which preceded her here, were fully justified by the performance which was given by her concert company on Monday last. The program was the usual one and was given with the usual success. The local papers have commented with more than usual enthusiasm on the work of Mme. Nordica, and especially mention the remarkable control which she has over her voice. The greatest enthusiasm was aroused by the English songs and by the operatic excerpts which brought many recalls and flowers.

Emma Showers, pianist, and Frederick Hastings, baritone, the assisting artists, shared in the hospitable reception. Pupils from the local conservatories of music supplied a large part of the audience.

Sauer Plays in Toronto

TORONTO, Oct. 27.—The musical season was fittingly opened here last Friday evening with a recital by Emil Sauer in the Massey Hall. Considering counter attractions of more than ordinary merit, the audience was an excellent one, as the hall, which seats over four thousand people, was nearly filled. The audience followed the work of the artist with an intense interest, and rewarded him several times during the evening with enthusiastic applause.

H. H. W.

Chaminade to Play in New York Again

R. E. Johnston has secured Mme. Chaminade for her farewell appearance on the afternoon of December 15 in Carnegie Hall, and her first and only appearance in Boston at Symphony Hall on Saturday afternoon December 12.

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NOVELTY ON STOCK'S PROGRAM IN CHICAGO

**Thomas Orchestra Plays Work that
Caused Richard Strauss's
Law Suit**

CHICAGO, Nov. 2.—The Theodore Thomas Orchestra gave a concert that was feathery, light and delightful in every detail for the third of its series Saturday night. It was a program invested with unusual charm, light enough to gratify the most catholic and popular sense, artistic enough to satisfy the most exacting.

Standard composition was highly honored with Schumann's overture, "Love's Springtime," wholesome in sentiment, infectious in humor, thoroughly musicianly in its progression, while the ending of the evening was met with the stirring Scherzo Capriccioso of Dvorak, which left the audience happy, swaying unconsciously to its syrenic rhythms.

The feature of the program was the first presentation in America of Heinrich Noren's much-discussed work, "The Kaleidoscope." The theme, with its eleven variations and fugue, attracted the attention of the covetous Richard Strauss, who did not esteem the compliment of two themes of his used by Noren in this composition and brought a suit for infringement of copyright. The courts in Germany did not see fit to interfere and Noren's work leaped into fame in a single night.

Reminiscence does not appear to be particularly vicious in this composition for Noren does not employ it any more than Beethoven, besides he has so much worth in a tonal structure of real beauty and dignity that he can be forgiven for his high points of inspiration. The theme he varies with originality and variety; it is strong and lends itself well to facile and vigorous exploitation.

The German philosophy seems to go hand in hand with Slavic intensity in many portions of the work which was exceedingly successful and was frequently interrupted by applause from the audience, an honor unusual for a novelty.

Leo Weiner's Serenade for small orchestra was cleverly scored and furnished an interesting addition to the growing list of "desirables" in the novelty line. Another long neglected selection was Reznicek's Overture to "Donna Diana," which had in its fine fabric delightful memories of sentimental days in old Spain.

C. E. N.

MUSIC IN CHICAGO

**Several Conservatories Plan Series of
Musicales and Lectures**

CHICAGO, Nov. 2.—The Chicago Musical College has arranged a series of Saturday matinees which will take place in the Fine Arts Hall every Saturday morning at 11 o'clock, from November 7 to April 17.

The Caruthers Normal School of Piano has arranged a series of lectures to be given Saturday afternoons in the Fine Arts Building, commencing November 7, with "The Classic Ideal in Art"; December 5, "Modern Tendencies in Art"; February 6, "Two Types of Genius: Angelo and Beethoven"; March 6, "Raphael and Schubert."

A pleasing musicale was given at the



ALBANY RITCHIE

**A Violinist Who Has Aroused Interest in Europe by His Playing, and Who Will
Tour America, Beginning in January**

Cleophas Studio, No. 339 South Park avenue, last Friday evening. The program was made up of eleven numbers presented by a number of gifted young people in interesting fashion.

A dramatic entertainment will be given by the School of Acting of the American Conservatory under the direction of Hart Conway at Kimball Recital Hall on Friday evening, November 13.

Tuesday afternoon, November 3, Helen G. Broeniman, Alma Wilson and Mrs. Daisy C. Judson, pupils of the Cosmopolitan School of Music and Dramatic Art, gave an interesting recital. The program was made up of selections from Beethoven, Brahms, Nevin, Stern, Chopin, Ronald, Cowen, Liza Lehmann, Tschaiakowsky, Debussy, Moszkowski and Schubert-Liszt.

Carrie Jacobs-Bond gave a pleasing hour at Cable Hall last Tuesday evening. Mrs. Bond's program was made up of her entertaining and original stories and songs.

Albert Borroff, basso, will give a recital in Cable Hall, Wednesday evening, November 4.

Allen Spencer will give his annual piano recital at Music Hall, Fine Arts Building, Tuesday evening, November 17.

Felix Borowski, the eminent composer and critic, will give a series of ten lectures in History and Music before the pupils of the Chicago Musical College in Music Hall, Saturday mornings, commencing November 7.

C. E. N.

NEW VIOLINIST TO TOUR THIS COUNTRY

**Great Things Are Expected of
the Young Englishman,
Albany Ritchie**

Ysaye, César Thomson and Sevcik are the musical sponsors for Albany Ritchie, a striking new figure in the violin world, whose first American tour is announced to begin in January, 1909, under the direction of Ernest Goerlitz.

A native of England, where he was born in 1883, Albany Ritchie has passed the greater part of his life in study and work upon the Continent. His marked talent for music having developed in early childhood, he has taught both the violin and piano. In his seventh year his parents took him to Switzerland, where for three years he pursued his musical studies under M. Nachez at the Conservatoire of Lausanne.

His preference was for the violin, and he attained marvelous proficiency upon that instrument. He was saved from a career as a youthful violin prodigy, however, for on his return to England his playing came under the notice of Joseph Bennett, the eminent musical critic of the London Daily Telegraph. Mr. Bennett advised that he begin immediate preparation for a virtuoso career, and recommended study with Ysaye in Brussels. Ritchie went at once to Belgium and spent the next five years there under the tutelage of Ysaye and César Thomson.

After he had reached the stage when only actual concert experience was necessary to complete his artistic investiture, the opportunity arose for a tour on the Pacific Coast. While playing through California, Oregon and Washington, Ritchie's art met with the warmest appreciation. Subsequently he went to Prague, in Bohemia, where he put in two years of hard work with Sevcik. After a thorough drilling in this school Ritchie toured Germany, winning the highest praise from the critics of Berlin, Dresden and Leipzig. During the past two years he has played continually through Germany, Austria, France and England.

Reports of his wonderful playing had reached Ernest Goerlitz, then general manager of the Metropolitan Opera Company of New York, and when Mr. Goerlitz decided to enter the concert field he resolved after thorough investigation to present Albany Ritchie to the American public.

Mischa Elman, the young Russian violinist, will give a recital in Mozart Saal in Berlin on Saturday of next week. Berlin was one of the first cities to acclaim him when, as a child prodigy a few years ago, he eclipsed Franz von Vecsey. The latter has forewarned public appearances for a time and is devoting himself to study.

The oldest German military bandmaster, Director Belz, of Ulm, has retired after fifty-two years' service, but he is privileged to continue wearing the uniform of the regiment to which he has belonged for forty-six years.

Günther-Braun, a heroic tenor of Breslau, has been engaged for the Munich Court Opera.

Gustav Lazarus, of Berlin, has composed a new opera entitled "The Wren's Nest."

MUSIC IN PITTSBURG

**Orchestra's Opening Concert Takes
Place This Week**

PITTSBURG, PA., Nov. 2.—Gertrude Clark has been engaged by the Mozart Club, of which Prof. James P. McCollum is director, to sing the leading rôle in Handel's "Judas Maccabeus" on the evening of its presentation, November 19 at Carnegie Music Hall.

Mary Johnston, formerly with the Pittsburgh Conservatory of Music, has returned from an extended tour of England, Scotland and Norway. She has arranged for a series of musicales to be given throughout the season at her studio in the East End. The first was given last Thursday by Grace Gill, Helen Roessing, Bessie Jamison, Nancy Shaw, Grace Flagg and Miss Edith McCullough, pianists, assisted by Katherine McGonnell, violinist.

The subscription sale of season tickets to the Pittsburgh Orchestra concerts ended Saturday night, the public sale starting to-day. The subscription sale is only a few hundred dollars behind last season, and is more than expected to be made up at the public sale. The orchestra season opens Friday evening at Carnegie Music Hall. Calvé will be the soloist.

E. C. S.

Dvorak's "Russalka" will be given at the Vienna People's Opera this Winter.

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"THE AMERICAN WING" AT THE BERLIN OPERA

[Continued from page 3.]

in "Madam Butterfly," and in 1907 he came to Berlin to fill a five years' contract with the Royal Opera, where he made his debut in "Cavalleria Rusticana."

So far he has appeared here in "Madam Butterfly," "Aida," "La Bohème," "Tannhäuser," "Lohengrin," "Cavalleria Rusticana" and a few other operas. When he first sang *Rhadames* in "Aida," before the fourth act the Kaiser called him to the royal box and complimented him. The third act of "Aida" is a trying one for the tenor and calls for one's best efforts. As MacLennan says: "I was in no condition to be called before royalty, being covered with perspiration and brown grease paint. When the Kaiser extended his hand and praised my voice and work the compliment was very great, but I was obliged to offer my apologies for soiling his immaculate white glove, which he politely passed off in a joke."

MacLennan was called upon to sing *Pinkerton* rather hurriedly, and he sang the rôle in English. He came here like so many other Americans, not knowing a word of German, but two weeks after his first *Pinkerton* appearance he sang the rôle in German.

Florence Easton (who, as every one knows, is Mrs. Francis MacLennan) is a native of Yorkshire, England. She began her studies at the Royal Academy of Music in London. After two years there she went to Paris, where she spent two years more studying.

In 1902 she joined the Moody-Manners Company in England. Two years later she married Mr. MacLennan. When her husband accepted the Savage engagement she left the English company and traveled with him in "Parsifal." The following year Savage suddenly found himself without a *Gilda* for "Rigoletto," and Mrs. MacLennan volunteered to sing the rôle at the last moment, making so favorable an impression that she was assigned other rôles. In 1906 she sang *Cio-Cio-San* to Mr. MacLennan's *Pinkerton* in Savage's American production of "Madam Butterfly." She made her debut at the Royal Opera here last Winter as a "guest" in "Madam Butterfly," and was then engaged for five years.

Mrs. MacLennan, like her husband, knew little German when she came to Berlin, but she quickly mastered her rôles in the new language. The first night she sang "Aida" the Kaiser sent for both her and

Mr. MacLennan and complimented them, saying that it was the first time he had heard a husband and wife in the principal rôles of a performance.

Marcus Kellermann, of Cincinnati, O., is the newest acquisition. He was engaged last Spring to begin in small rôles in "Die Meistersinger," "Les Huguenots," "Samson and Delilah," "Salomé," and so forth, with the promise of principal rôles next season. He claims Signorina Tecla Vigna of his home town as his principal teacher, but has coached extensively with Paul Knüpfer here.

He first came abroad four years ago with his wife and two children, when he was twenty-four years old, and later was offered an engagement in Nuremberg. Last Winter he received an offer from Weingartner in Vienna, but when the opportunity came to join the company at the Berlin Royal Opera he considered here was the best field for his advancement. He has a seven years' contract. J. M.

Damrosch Gets Noted Oboist

PITTSBURG, PA., Nov. 2.—William T. Mossman, manager of the Pittsburgh Orchestra, has finally agreed to the release of Albert De Busscher, the oboe player, who signed a contract with the local orchestra, and also with the New York Symphony Orchestra. It was found that the New York contract antedated the Pittsburgh one, and that the second had been signed under a misapprehension. De Busscher will appear with the Damrosch organization hereafter.

York Chorus Plans Concert

YORK, PA., Nov. 2.—The York Oratorio Society, sixty-six voices, Edgar A. Frey, director, will give the cantata "Ruth" on November 10. An augmented orchestra will furnish the accompaniments for the solo and choral work. The weekly rehearsals of the society are being well attended, and much interest is being shown in the musical plans for the season.

The Assyrian ballet "Sardanapalus" at the Berlin Royal Opera, as prepared under the Kaiser's supervision, continues to bore the public on an average of twice a week. It is reckoned that the production cost \$87,500, which exceeded the sum originally specified. The figures were augmented by the loss to the Opera of at least \$7,500, occasioned by the sacrifice of performances for evening rehearsals of the ballet. The attendance has been slim at every repetition of it.

HENRY T. WADE IS LAUNCHED ON BUSY SEASON IN BOSTON



HENRY T. WADE
Boston Musician Well Known as Organist, Pianist and Teacher

BOSTON, Nov. 2.—Henry T. Wade, the concert organist, pianist and teacher, has reopened his studio in the Steinert building for the new season. Mr. Wade studied the organ of Henry M. Dunham, and piano for several years with Carl Baermann.

Last year Mr. Wade gave a series of interesting organ recitals at the Channing Church, Newton, where he is organist and director of music, and he plans to begin another series in the near future. A member of the American Guild of Organists and president of the Alumni Association of the New England Conservatory of Music, he was one of the organists who played at the reception given the New England Chapter of the American Guild by Mr. Truette last season.

Mr. Wade's public work both as pianist and organist, as well as teacher, has been marked by far more than ordinary success. He will give a series of lectures on musical history this season to his pupils in Newton,

where he recently played the music for a production of Liza Lehmann's "Persian Garden." D. L. L.

HARPER IN WISCONSIN

Begins Second Year of Work Directing Lawrence University Music

APPLETON, Wis., Nov. 2.—The second year of William Harper's activities as the head of the music department of Lawrence University has opened with an enrollment double that of the previous year.

Under the direction of Mr. Harper and with the co-operation of Adams Buell, pianist, many plans are being made for the coming season. An artists' course has been announced with the following soloists and organizations: David Bispham; Ernest Schelling, pianist; Mme. Hissem de Moss, soprano; William Harper, bass; Adams Buell, pianist, and the Flonzaley String Quartet.

Besides his teaching William Harper will sing many recitals and will continue the direction of the choral forces of the University.

Give Concert in Scranton, Pa.

SCRANTON, PA., Nov. 2.—The Carbondale Harmonic Society, an organization of Welsh singers, appeared last week in the First Presbyterian Church of this city. A varied program of choruses and solos was performed, to the satisfaction of the large audience present. The director is Reese R. Reese, who is well-known in this vicinity as a chorus director and soloist.

Mme. Mihr-Hardy in Detroit

Caroline Mihr-Hardy appeared in Detroit on October 26, with the Harmonic Club, singing Max Bruch's "Fair Ellen," and soprano solos in two other choral works, besides "Tannhäuser" and Horatio W. Parker's "The Lark," which was enjoyed by the audience.

Jean Louis Nicodé's "Gloria" Symphony, which was played in its entirety in Berlin, Amsterdam and Chemnitz last Winter, and was represented by isolated movements at concerts in Dresden, Hamburg and Teplitz, is to have complete performances in Hamburg and Münster this season.

A music festival was held last week in Osnabrück, Germany, at which Richard Strauss conducted several of his works.

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A Chat with Josef Lhëvinne, the Russian Pianist, in a Photographer's Gallery

"Lhëvinne? Yes, he will be here in a few minutes," said E. F. Foley, the photographer, as he swung clumsy black and white screens about on the floor and pulled muslin curtains back and forth, trying to dispose of the rainy-day light to the best advantage. "Do you know Lhëvinne? Is he light or dark, short or tall?" asked the picture man in rapid succession, as he posed his assistant to observe the effect of his arrangements. Just then a man with a patent self-playing mandolin began "Smoky Mokes" in the reception room, and the photographer ran out and stopped him just in time. Lhëvinne entered by another door.

I saw a stockily built young man, whose looks suggested reposeful power rather than alertness. "You want to interview me?" he asked, as he sat down in front of the camera, after my self-made introduction, and to the photographer's request to "Look natural, please," responded by looking as embarrassed and awkward as an ordinary mortal. "Then first allow me to pay a tribute to the memory of my old master, Rubinstein, the greatest of pianists. As a boy and young man I studied with him and knew him intimately; he was a constant source of inspiration. It was he who gave me the happiest moment of my life by requesting me to play the Emperor Concerto in the series of Beethoven concerts in Moscow, he, himself, conducting. I was but fourteen at the time. A great player and a great composer; I play many of his works.

"This, you know, is my third time in America, and since I have also had many American pupils I feel qualified to talk of America and the Americans. As a boy I was fond of the novels of Capt. Mayne Reid, which fired my imagination to such an extent that America has been and always will be, to me, a land of romance. I am

glad to be here and to meet my American friends. They are so different, because they are interested in the artist socially and personally. It is a characteristic of the American public that it wants to know more of the artist as a man, to know him intimately. This I like, for it makes you feel that you are friends with the audience, and that helps you in the playing. I have had many American pupils, and I speak truthfully when I say that it is not work to instruct them, it is pleasure. I have had pupils from every section of America, and I have invariably found them temperamental, naturally musical, and serious-minded pupils, not afraid of work. But," and here he smiled, "they are in such a hurry. They must play the most difficult compositions technically in a few months, and, you know, it takes years to make an artist.

"I have frequently heard it stated that the American pupils who go to Europe for study are inadequately prepared and are not well grounded in the fundamental principles of their instrument. However true this may be of other pupils it has not been true of those who came to me, for I have almost invariably found my American pupils well prepared. Perhaps the great increase in musical culture here in the last few years has tended toward better teaching.

"I am going to play many new compositions this year, and some that, while they are not new, will be semi-novelties. I shall play the Liszt Sonata and the Liapounoff Russian Rhapsody for piano and orchestra; both are tremendously difficult and brilliant. And then, they are dramatic, and you know I prefer music in which the dramatic predominates. I shall play many familiar compositions; the public likes best those things which it knows, and it is not wise to play too many novelties."

Just then Mr. Foley finished and Lhëvinne arose with a sigh of relief. So did I, for I had been sitting on a three-legged chair which seemed to have trouble in maintaining its equilibrium. A. L. J.

Paris Musician Dead

Paris is mourning over the untimely death of Georges Marty, who had established himself as one of the foremost figures in the art world of that city.

Born in 1860, he won, at twenty-two, the *Grand Prix de Rome* with a cantata entitled "Edith," after studying for several years under Gillette, Théodore Dubois, César Franck and Massenet at the Conservatoire. From time to time he held positions as chorus master and conductor of concerts at the Paris Opéra, professor of ensemble vocal classes at the Conservatoire, *chef d'orchestre* of the Théâtre du Liceo in Barcelona, *chef d'orchestre* of the Opéra Comique, Paris, professor of harmony at the Conservatoire. Latterly he had been conductor of the *Société des Concerts du Conservatoire*, and his death is regarded as a serious loss to the Paris music world.

His public activities did not prevent him from composing somewhat prolifically. His last work of large dimensions was the opera "Daria," produced at the Opéra nearly four years ago. He conducted during the past Summer at the Casino at Vichy, and his death a fortnight ago came most unexpectedly.

Live Snakes for Manhattan Dancer

PARIS, Nov. 1.—Odette Valéry, the new star dancer engaged for the Manhattan, who sailed for New York yesterday on the *Touraine*, will introduce some of the features of the "Cleopatra" dance she has been doing all Summer at the Coliseum in London, when she makes her début in "Samson et Dalila." When she appears in the temple scene in the last act she will dance with two live snakes twining around her bare arms and throat.

Homer Norris Gives Recital

Homer Norris, the composer and organist, assisted by Mrs. William H. Johns, soprano, Buelah Dodge, contralto, Master Frank Funk, soprano, and a boy choir, gave a recital, on October 27, in All Saints' Church, Bayside, L. I. Mr. James W. Treadwell played the accompaniments. Among the numbers given were two anthems—by Norris; organ compositions—by Dubois, Saint-Saëns and Guilmant and songs by Handel, Gaul and Saint-Saëns.

Gustav Holländer has retired from the directorship of the Stern Conservatory in Berlin.

BOSTON TO HEAR A NEW OPERA BY AN AMERICAN

Lo Giudice-Fabri to Give the First Performance of Harling's "Alda" in December

Boston, Nov. 2.—Prof. Lo Giudice-Fabri, the well-known vocal teacher and director of the Boston School of Grand Opera and of the Boston Opera Club, a new musical organization founded by him, and which will have at its disposal a large, well-trained chorus and orchestra, will give Bostonians



PROF. LO GIUDICE-FABRI
Director of Boston School of Grand Opera, Who Will Produce Harling's "Alda"

an opportunity, early in December, to hear the first performance of the new English opera "Alda," by W. F. Harling, of Boston, one of the most promising of the young American composers.

Mr. Harling, who is now only twenty-two years old, reveals in this work, as in all of his other compositions, his uncommon ability, which has been developed under noted instructors in London, Paris and Brussels. All the leading parts of the opera "Alda" will be sung by advanced pupils of the opera school, which is successfully preparing for the stage many gifted pupils.

Prof. Fabri will stage the new opera at Jordan Hall, and have personal charge of the arrangements. He is well qualified for his work, having had years of experience on the opera stage himself. D. L. L.

Hirschmann on Conservatory Faculty

William Hirschmann, the popular baritone, has joined the faculty of the International Conservatory of Music, Fifty-ninth street and Lexington avenue, New York. At two performances of "Mikado" recently given in New York Mr. Hirschmann made an excellent showing, playing two parts—*Pish Tush* and *Mikado*—and both on a few days' notice.

BOSTON ORCHESTRA IN NEW ENGLAND TOWNS

Max Fiedler's Conducting Arouses Interest—Isadora Duncan's Coming Anticipated

Boston, Mass., Nov. 2.—The chief topics of discussion among Boston musicians just now are the coming of Isadora Duncan, the dancer, the merits of Max Fiedler as a conductor, and the plans of the Symphony organization to popularize orchestral concerts in the smaller New England towns.

Isadora Duncan makes her first appearance here on November 11, and will be assisted by a small orchestra. The music for the dances will be the Seventh Symphony of Beethoven, and selections from compositions of Gluck, Chopin, Mendelssohn, Tchaikowsky and others. There is much speculation as to her success in Boston.

In the concert appearances which Max Fiedler has made with the Boston Orchestra outside of Boston he seems to have made an extremely favorable impression. The consensus of opinion is that he is a conductor who will avoid the stereotyped forms of conducting and program making and will give virile interpretations of the program numbers. Whether Boston will endorse this verdict in its entirety remains to be seen.

The management of the orchestra has booked many more dates in the New England towns for this year than in any previous year. The programs are being arranged, and soloists engaged for these concerts with direct reference to the popularizing of the orchestra in this section. The towns which are being favored are without exception receiving the orchestra enthusiastically, and are endorsing the efforts of the managers to give more appearances. Incidentally, the criticisms of the performances by the local papers are shedding valuable light on the subject of musical culture in New England.

Musin's Lecture-Recital

Ovide Musin, the violinist, will give a recital and lecture on the history of the violin at Mendelssohn Hall on Wednesday evening, November 11. The following program will be given: (1) Introduction, Pedagogic Reflections; violin solo, "La Folia," Corelli; (2) Ancestors of the Violin, Ancient Instruments, and Family Hurdy-Gurdies; violin solo, Sonate A major, Handel; Family of Viols; violin solo (a) Sarabande, (b) Double, (c) Bourree, by Bach; Instrument Makers, Cremona and Brescia; violin solo, "L'Arte Dell Arco," Variations, by Tartini (1690); Construction of the Violin; violin selections from Italian masters (a) Prelude Campagnoli, (b) Canzonetta Napolitaine, Pergolesi; Virtuosi and Composers; violin selections (a) Romance, Paganini (b) Arpeggios, Francois Prume.

Mr. and Mrs. Balfour in Texas

HOUSTON, TEX., Nov. 1.—Mr. and Mrs. Henry Balfour, tenor and soprano, formerly of New York, assisted by Alice MacFarland, accompanist, appeared here in a successful song recital. Besides a number of songs by each soloist the program contained arias and duets from operas by Puccini, Gounod and Leoncavallo. The performance was well received by the large audience.

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ROUSING SEND-OFF FOR MISS FARRAR

Berlin Admirers Make Demonstration—Destinn Realizes Her Wish

BERLIN, Oct. 31.—The demonstrations witnessed at Geraldine Farrar's farewell concert at the Philharmonic on Thursday of last week and again on Sunday, when she sang at the charity concert in the Royal Theater arranged by the Crown Princess, once more illustrated the young American prima donna's popularity in the German capital.

At her own concert she was literally mobbed by a bevy of matinee girls—all of them Germans—who have adopted Farrar worship as their form of religion. It required the herculean efforts of six stalwart stage hands to rescue Miss Farrar from the attention of her satellites, who pelted her with flowers and attempted to tear her Directoire gown into strips for souvenir purposes.

One grotesque feature of the evening was the handing over the footlights, for the purpose of being kissed by the prima donna, of the two orphan babies she used in her "Madama Butterfly" performances. The infants were duly saluted, to the accompaniment of thunderous applause from the singer's faithful cohorts.

Next Monday Emmy Destinn will have her long-desired opportunity to sing *Madama Butterfly* once at the Royal Opera before going to New York, where she will share the rôle with Miss Farrar. She is so consumed with the wish to "show Berlin how *Butterfly* can be sung"—in the words of one of her worshipers—that she has gone to the trouble of learning the part entirely in German, though at Covent Garden she always sings it in Italian, as she will in New York.

Destinn's friends are preparing to turn out in a way that bids fair to make her *au revoir* performances in Berlin historic. She herself is anxious that the occasion shall outshine even her own long list of triumphs.

MISS DELLA ROCCA SCORES

Young Violinist Makes the Hit of the Evening at Sousa's Concert

Sousa and his band appeared in concert last Sunday evening at the Metropolitan Opera House. The assisting artists were Estelle Liebling, soprano; Herbert Clarke, cornetist, and Giacinta Della Rocca, violinist.

The concert was given for the benefit of the Firemen's Memorial Fund. A characteristic Sousa composition, "The Chariot Race," a symphonic poem, was the principal number by the band and was well received.

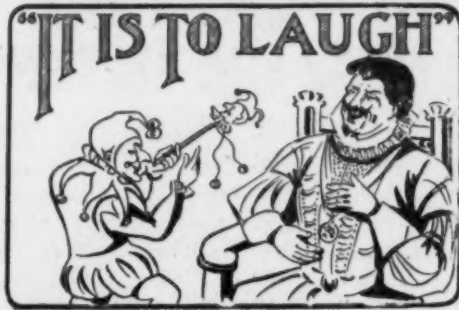
While all of the soloists were recalled, Giacinta Della Rocca made the hit of the evening and was recalled for a double encore. The number which gained for her this honor was the "Bacchanale" of Edmund Severn, the New York composer and violinist.

Maud Sinclair Gaudreaux Heard

EAST ORANGE, N. J., Oct. 31.—Gaul's "The Holy City" was sung at the Central Presbyterian Church, Summit, Sunday night. Soloists and choir combined to give an impressive performance, the singing of Maud Sinclair Gaudreaux, of this city, who is the soprano soloist of the choir, winning special favor.

Singer of Abolition Songs Dies

LYNN, MASS., Nov. 2.—John W. Hutchinson, the last of the famous family of that name, died here on October 29. He, with the other children of the family (there were sixteen of them), was known as a singer of abolition songs. Extensive tours were made and the armies were visited during the war.



He—Is it you, Miss Eloise, who delights us in the early morning with your piano-playing?

She—No, it is my neighbor.

He—The wretch! I should like to wring his neck.—*Fliegende Blätter*.



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First Chorus Girl—Would you like to meet Algy Sims? He's lively, but he doesn't drink anything.

Second Chorus Girl—No, thanks. I don't care for aquatic sports.—*Punch*.

"Has that girl next door to you still got her melodeon?"

"No; she exchanged it for a cornet, I'm glad to say."

"But, gracious; if she plays the cornet, that's worse, isn't it?"

"Not at all. It's only half as bad. She can't sing while she's playing the cornet."—*Puck*.

"So you are a great admirer of Schubert?"

"Yes," answered Mr. Skreechem. "The man had more than genius. It was prescience. Think of his being able, without having heard me sing, to write songs that would fit me so admirably."

"Did your friend make a hit at the literary club?"

"I guess he did. He pronounced 'Les Misérables' in a brand-new way, and then alluded to it as Victor Herbert's masterpiece."—*Washington Herald*.

Wife—Shall we take Aunt Backwoods to the Sunday night sacred concert?

Husband—No. She cares only for religious music.—*Bohemian*.

The visitors found the little girl singing at the dining room window.

"You enjoy singing?" they asked.

"Not particularly," she responded, raising her voice to a high pitch.

"Then why do you sing?"

"Why, pa is eating corn off the cob."—*Boston Post*.

César Thomson, the Belgian violinist, is to play in Berlin again this month, after an interval of several years. He and Ysaye were fellow-members of the famous Bilse Orchestra in Berlin some thirty years ago.

LOUISVILLE PIANIST PLAYS OWN WORKS

Patrick O'Sullivan Gives Home Coming Recital After Study Abroad

LOUISVILLE, KY., Nov. 2.—An audience of goodly numbers, keen discrimination and much enthusiasm gathered at the Woman's Club Tuesday night to hear the home-coming recital of Patrick O'Sullivan, the composer and pianist, who has spent several years abroad. Mr. O'Sullivan has gained in technique and in poise since he was heard here several years ago, and has broadened most notably in composition. He belongs to the class of pianists whose reserve force is marked and whose effects are not the result of inspiration, but of a carefully thought out plan. Yet his work does not lack in brilliancy or dramatic fire, and is at all times marked by a most pronounced feeling of poetry.

Mr. O'Sullivan's program contained two of his own compositions, the first of which was entitled "Vision," and which proved to be a composition of great beauty and charm. The four Irish melodies that formed his other contribution to the program are strikingly worked out upon themes with the charm of the "Ould Sod" about them.

It is in the field of composition that Mr. O'Sullivan is at his best. Much of his work has received most favorable and widespread recognition in Germany, and he is destined to fill an exalted place in this line of endeavor.

The other part of the program was made up of numbers by Beethoven, Schubert, Liszt, and Chopin.

MUSIC IN COLORADO SPRINGS

A Busy Week Planned by Local Concert-Givers

COLORADO SPRINGS, COL., Nov. 1.—Under the direction of Mrs. Charles Arnold Logan, a well-known soprano and teacher of this city, Henry Houseley's operetta, "Love and Whist," was successfully produced at Cripple Creek last Tuesday evening. The principals of the cast were pupils of Mrs. Logan, and the orchestra in charge of Hans Albert, a popular violinist of the famous mining camp.

The First Congregational Church Quartet, consisting of Mrs. E. E. Taliaferro, soprano; Josephine Comstock, contralto; Walter Bybee, tenor, and Andrew D. Aiken, bass, will illustrate, next Sunday evening, the first of a series of monthly services to be devoted to a discussion of the great hymn-writers by the pastor of the church, Dr. James B. Gregg.

The fourth of a series of popular concerts under the direction of Wilhelm Schmidt will be given at the First M. E. Church next Thursday evening, on which occasion the following prominent soloists will appear: Mrs. Charles Arnold Logan, soprano; Marie Gashwiler, pianist; H. Howard Brown, baritone; Harry Balcom, flutist, and Morris M. Rathbun, cellist.

The Musical Club Chorus, under the leadership of Dr. Charles G. Woolsey, is devoting its rehearsals to the study of Elgar's "The Black Knight," which will be given at a concert by the society about holiday time.

Seattle School's First Recital

SEATTLE, WASH., Nov. 2.—The Washington College of Music, David Schetz Craig director, gave its first recital of the season recently, presenting the pupils of Robert Weisbach, pianist, and assisted by Mme.

Pieczonka, 'cellist. The program was a credit to the school, the pupils playing the difficult program admirably.

FIRST CONCERT OF THE PEOPLE'S SYMPHONY

Ninth Season Opens This Week in Carnegie Hall—MacDowell's "Lamia" on the Program

The ninth season of the People's Symphony Concerts will begin Friday of this week in Carnegie Hall, with a program containing MacDowell's "Lamia," Saint-Saëns's violin concerto, and Tchaikowsky's Fifth Symphony. The director is Franz X. Arens, and the soloist will be the boy violinist, Kotlarsky.

The sixth season of the People's Auxiliary Symphony Club, which was organized to provide a series of chamber concerts at reasonable prices and to supplement the work of the orchestra, will begin on November 13 and will present the Kneisel, Flonzaley, Olive Mead, Dannreuther and the Kaufman Quartets.

The plan of the season's work is to present, in the quartet series, the literature of the violin from Bach to the present day, and in the orchestral series, to present not only the old and favorite works, but also many new ones.

ILLINOIS CLUB'S CONCERT

Arthur Dunham Soloist for Bloomington's Amateur Society

BLOOMINGTON, ILL., Nov. 2.—The opening concert of the Amateur Musical Club presented, as the visiting artist, Arthur Dunham, the organist, and as local artists, Harriet Thomas, soprano, and Evelyn Mayes, pianist. This city is the former residence of Mr. Dunham, and his reception here was correspondingly enthusiastic. His organ numbers were, March-Kroeger, March Nuptiale-Guilman, Andantino-Lemare, Caprice-Dunham and Fanfare-Shelley. Mrs. Thomas, who sang numbers by Costa, Hue, Bemberg and Gounod, and Miss Mayes, who played compositions by Chopin and Liszt, were heartily applauded. The club has planned to give several more artists' recitals during the season.

GIVE STUDIO MUSICALE

Mr. and Mrs. Henry Holden Huss Assisted by Their Pupils

Henry Holden Huss, pianist, and Mrs. Huss, soprano, assisted by Babetta Huss, contralto, and by Eva Campbell, soprano; Rosamond Niles and Edwin Stodola, pupils, gave a musicale in their Carnegie Hall Studios last Wednesday afternoon. The program presented, besides other compositions, several numbers by Mr. Huss, among which were several songs and the Festival Prelude; by special request the Tone Poem, "To the Night," was added to the list. The audience, which filled the studios, was appreciative of the attractive program and demanded many encores. Aside from the work of Mr. and Mrs. Huss, the pupils presented testified to the sterling work done by those two teachers.

Mary Angell to Give Chicago Recital

CHICAGO, Nov. 2.—Mary Angell, the young and brilliant pianist, who has just returned from Europe, will make her first appearance in Chicago at Orchestra Hall, Saturday afternoon, November 14, under the direction of F. Wight Neumann and under the auspices of the Service Club.

Mme. Cecile Chaminade, composer and pianist, will make her only Chicago appearance at Orchestra Hall, Sunday afternoon, November 22, under the direction of F. Wight Neumann.

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FELIX HEINK MAKES DEBUT IN ST. LOUIS

Morning Choral Members Encounter New Regulations—Symphony Season Opens Next Week

ST. LOUIS, Mo., Nov. 1.—The debut of Felix Heink, brother-in-law of the noted diva, Schumann-Heink, at a recital given by the Strassberger Conservatory faculty last Friday night, convinced musicians and laymen that the new pianist is a valuable acquisition to musical circles here. He wields a powerful hand, and one might call him a magnetic player.

Ludwig Carl, of Dresden, the pianist, tried out the new Wednesday Club auditorium last Tuesday night at an artists' recital.

This week ushers in a few straggling concerts and "concertlets," and then, on the 12th of the month, we will sit in judgment once more over our own Symphony Orchestra and its dapper conductor, Max Zach.

Charles Galloway, who has never before conducted a women's singing club, literally has his hands full with the Morning Choral, paradoxical as this may seem, for his greatest trouble is to make members come to rehearsal. As the ladies will no longer be permitted to sing from their notes at the concerts under the Galloway régime, drilling is most necessary, and the conscientious leader of the Apollo Club will not go before the public with a half-drilled lot of singers. The Morning Choralites who have had the suave Mr. Ernst and then the dapper Mr. Miles as conductors, are now confronted by the serious Mr. Galloway, and play-time will be about over. However, this club, which, with the Union Musical, has done wonders for St. Louis musically, will only be benefited by the more strenuous demands of its leader. E. H.

MAUD POWELL IN BALTIMORE.

Violinist Wins Triumph at Peabody Conservatory Recital

BALTIMORE, Nov. 2.—Harold Randolph, director of the Peabody Conservatory of Music in Baltimore, one of the best equipped schools of its kind in the world, and managed on the broadest, most modern educational lines, arranges each year a series of artists' recitals, which take place every Friday afternoon throughout the Winter and Spring terms. For this series much emphasis is laid on the value of chamber music, and besides the concerts by members of the conservatory faculty the Kneisel Quartet appears six times.

Last week Maud Powell gave a violin recital, and seems to have eclipsed all former successes. Besides attracting an audience that packed Peabody Hall to the very doors, many remained standing through the afternoon. Louis Bachner, the newly appointed professor of piano, was the artist announced for this week's recital.

"The Dollar Princess," which is to be heard in this country this season, is now running at the Theater an der Wein, Vienna, and at Kroll's Theater, Berlin.

FIFTH OF KLEIN'S SUNDAY CONCERTS

Shanna Cumming, Claude Cunningham, Altschuler Quartet and Chorus Heard

The program of the fifth of Herman Klein's popular Sunday concerts avoided the hackneyed and proved to be one of the most interesting given so far. The artists were Shanna Cumming, soprano; Claude Cunningham, baritone; Maximilian Pilzer, violinist, and Jacob Altschuler, who played a solo by Golderman for viola. Besides these artists the program was further varied by the appearances of the Altschuler Quartet, and the Halevy Singing Society, Leon M. Kramer, director.

Shanna Cumming displayed to advantage the purity and clearness of tone for which she is known, and proved most acceptable to the audience. Claude Cunningham sang a group of modern songs with understanding and artistic feeling.

The choral numbers were given with good tonal effect, the voices being fresh and clear, and with close attention to phrasing and shading. The Altschuler Quartet was most pleasing in the Beethoven Quartet, which was played in a musicianly manner.

Mr. Townsend's Boston Recital

BOSTON, Nov. 2.—The date of January 15 has been fixed for the recital by Stephen Townsend with an orchestra of forty-five Symphony men in Jordan Hall. Laura Hawkins, pianist, will play at the recital. Mr. Townsend's numbers will include ballads by Chadwick and Converse and other interesting and important selections. Mr. Townsend is to one of the soloists at the first concert of the Cecilia Society, December 8, when he will take the part of *Satan* in Horatio Parker's "Legend of St. Christopher."

D. L. L.

Mr. Salmon Lectures in Springfield

SPRINGFIELD, MASS., Nov. 2.—Alvah Glover Salmon, of Boston, lectured here to-day on "Russian Music." He has spent some time abroad, and has prepared his lecture with first-hand information; the material is novel and interesting. The lecture was given under the auspices of the Teachers' Club, and attracted much attention.

Baltimore Organist's New Position

BALTIMORE, Nov. 2.—Alfred Cookman Leach, well known in Baltimore musical circles, has been appointed choir director of East Baltimore Station M. E. Church. The choir will be reorganized and enlarged, and special attention will be paid to the musical feature of the church service. There is a large membership from which to draw musical talent.

W. J. R.

CECILE BUEK RETURNS.

American Singer, Who Gave Recital in Berlin, to Resume Work Here

With a successful song recital in Berlin to her credit, Cecile Buek, an American dramatic soprano, and niece of Charles E. Buek, the steel magnate, returned to New York last week aboard the *Minnetonka*. Miss Buek visited France, Ger-



CECILE BUEK

New York Dramatic Soprano

many, Norway, Sweden, England and Switzerland, devoting herself to sightseeing principally, although she spent six weeks in Paris studying with Frank King Clark.

Miss Buek, besides filling a series of concert engagements made for her by J. E. Francke, her manager, will continue as soloist at St. Peter's Church, Brooklyn, and will also do some teaching. She was formerly with the Fritz Scheff Opera Company for some time, and left the stage for concert work. Because of her social prominence, her determination to become a professional musician created much comment in Pittsburg and Montclair society.

Miss Mundell's Pupils Engaged

The pupils of M. Louise Mundell are in great demand, and many are now occupying good church positions. Lida May Farling is now singing at Grace Church, Hempstead, L. I., and Anna Duffy has been engaged by the Bushwick Avenue Reformed Church. Both have booked many concert dates ahead, and Mrs. Chauncy G. Cozine, another pupil, will also appear in concert.

Stuttgart is to hear d'Albert's "Tragaldabas" this season.

CINCINNATI HEARS DAMROSCH FORCES

Audience Puzzled Over Debussy Number Played by New York Symphony

CINCINNATI, O., Nov. 2.—All doubt as to the wisdom of the policy of the Orchestral Association in importing orchestras from other cities for last season, and this, was removed by the hearty reception tendered the New York Symphony Orchestra and Walter Damrosch in their recent appearance in Music Hall. If anything, the interest in orchestral music is increasing, for the audience was larger even than the average one of last season. The Orchestral Association will not find any lack of interest when it is decided to reorganize the local orchestra.

The program included the Beethoven Symphony No. 1, the Spanish Rhapsody of Chabrier, the Carnival Overture of Dvorak, the prelude to "L'après Midi D'un Faun," by Debussy, and the prelude and finale from Wagner's "Tristan and Isolde"; the soloist was George Barrère in the Bach Suite for Flute and String Orchestra.

The solo for the flute was somewhat of an innovation for Cincinnati, but the worth of the composition and the excellent performance of the soloist completely won the audience; the last movement had to be repeated in response to an insistent encore.

The rest of the program was familiar to Cincinnati concert-goers, excepting the Debussy number, which left the hearers in much doubt as to the meaning of the composition. The local authorities say that the composition is beautiful, but incomprehensible. An additional number, a scherzo from the Debussy String Quartet, was added to the program to satisfy the demands of the audience. The orchestra made a most favorable impression here and was well received.

Lehmann Cycle in Philadelphia

PHILADELPHIA, Nov. 2.—A quartet composed of Abie Keely, soprano; Maud Sproule, contralto; Frank Oglesby, tenor, and Lewis Kreidler, baritone, sang the song cycle "The Golden Threshold," by Liza Lehmann, at Witherspoon Hall, on Monday evening, before a large and appreciative audience. Before the song cycle, the following preliminary program was given: Quartet, "How Sweet the Moonlight Sleeps," Leslie; aria, Cinq-Mars, Gounod, Miss Sproule; aria, Che gelido manina ("La Bohème"), Puccini, Mr. Oglesby; quartet, "Hunting Song," Mendelssohn; solo, (a) Une Fiance, Ferrari, (b) Chère Nuit, Bachelet, Miss Keely; aria, An Jenem Tag (Hans Heilig), Marschner, Mr. Kreidler.

Paolo Seveilhac, the French baritone, formerly of the Manhattan, is one of the principal baritones at the Opera in Nice this season.

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Henri J. Faucher, violinist; Marie Bouchard Faucher, pianist, and pupils gave a recital recently in Providence, R. I.

H. E. W. Barnes, formerly of Greenville, S. C., and a musician well-known in the South, is making his home for the Winter in Atlanta.

Richard Schliewen von Hofen, dean of the Atlanta (Ga.) Conservatory of Music, gave a recital last week in the conservatory concert hall.

Julius V. Suyler, formerly of Detroit, a concert pianist and teacher, has opened studios at Los Angeles and at Pasadena, Cal.

Christine Miller, contralto, of Pittsburg, appeared at a recital given by the Schubert Club at the Park Congregational Church, St. Paul, on Thursday evening.

William McPhail, the Minneapolis violinist, assisted by Margaret Gilmor, pianist, gave a recital recently in the First Unitarian Church, Minneapolis.

Mrs. Hanchette Chown, a pupil of Theodore and Franz Kullak, of Abbé Liszt, has opened a studio on Corcoran street, Washington, D. C.

Carl Venh, formerly concertmaster of the St. Paul Symphony Orchestra, is now connected with the Kidd Key Conservatory at Dennison, Tex.

J. W. Marshbank, of Atlanta, Ga., is planning a production of the Mendelssohn oratorio, "St. Paul," for the Christmas holiday.

Dr. Wade Thrasher will give a series of lectures at the Metropolitan College of Music, Cincinnati, on the "Anatomy, Hygiene and Physiology of the Vocal Organs," beginning the early part of this month.

Edith B. Lott, contralto, for a number of years a student at the Detroit Conservatory of Music, will appear with the "Waltz Dream" Company at the Detroit Opera House.

Theodora Morgan, an accomplished violinist, and one of the most prominent musicians in Atlanta, Ga., was recently married to G. R. Stephens, of Dublin, Ireland.

William Nelson Cromwell, a prominent New York lawyer, and known as "The Man Behind the Panama Canal," is an amateur organist, and spends an hour each day at his favorite instrument.

The ninetieth pupils' recital of the Hans Schneider Piano School took place on Wednesday evening in the recital hall of the school, Butler Exchange, Providence, R. I.

Alexius H. Baas, baritone, has joined the faculty of the Columbia College of Music, Seattle, Wash., as a vocal teacher. He recently appeared in a song recital assisted by Louis Dimond, pianist.

Hother Wismer, a well-known violinist, has returned to San Francisco after a year's sojourn in Europe. He is enthusiastic over his studies with the great masters, Sauret, César Thomson and Ysaye.

Leopold Winkler, the distinguished pianist, will play at the concert to be given by the Vocal Society of Troy, on November 25. Leo Schulz, the 'cellist, will also play at this concert.

Mme. Olga Severina, 'cellist, was heard at Carnegie Hall on Sunday evening at the Christian Socialist Fellowship Mass Meeting. She was assisted by Mrs. John W. Gates and Helene Villefeu at the organ.

The new Hess-Schroeder String Quartet purposes giving five concerts in Boston in Chickering Hall this Winter. The evenings chosen are Tuesdays, November 17, December 22, January 19, March 2 and March 23.

A testimonial concert to Raymond Schroeder, violinist, of Washington, who met with an automobile accident which resulted in serious injuries last Spring, will be given at the Raleigh Hotel, Washington, November 22.

Leopold Rosen, a young violinist, appeared at a concert last week at the Unitarian Church, Seattle, Wash. He played the "Concerto," by Wieniawski; "La Ronde des Lutins" by Bazzini; "Fileuse," by Lotto, and "Zigeunerweisen," by Sarasate.

Mrs. Harry Dunton Moore, of Seattle, recently gave a reception in honor of Gertrude San Souci, the composer. The noted musician, who is now Mrs. Toomey, has come with Mr. Toomey to make her home in Seattle.

Patrick O'Sullivan, a Louisville, Ky., pianist, who has won laurels in Europe, gave a recital on Tuesday evening of last week at the Woman's Club. The program contained compositions by Liszt, Beethoven, Schubert, Chopin and one of Mr. O'Sullivan's own compositions entitled "Vision."

August Rodemann, formerly leading flautist with the Philadelphia Orchestra, is endeavoring to organize a new orchestra of Philadelphia musicians. Mr. Rodemann hopes to have the orchestra give a series of afternoon concerts at the Academy of Fine Arts.

Joseph Otten, musical director of St. Paul's Cathedral, Pittsburg, is organizing a chorus of three hundred male voices, to assist at the celebration of the Pope's jubilee, to be held at the Exposition Hall, November 15. The chorus will be accompanied by the Pittsburg Orchestra.

The Pianists' Club, of Passiac, N. J., gave an informal musicale recently at the home of Mrs. Edward Allen Greene in Ayerig Avenue, which was voted one of the most delightful of the club's long series of musicales. Mabelle Ludwig, mezzo-soprano, sang several numbers.

"A Conversation on Music with Paderewski," recorded by Daniel Gregory Mason in the November Century, will be the first of a series of unusual interviews with prominent musicians of the day—Paderewski, Gabilowitsch and Kneisel among others.

The Laurel Zahm Wood Musical Club of West Somerville, Mass., gave an enjoyable concert in Odd Fellows' Hall, North Cambridge, on the evening of Wednesday, October 21. The following artists appeared: Miss Wood, soprano; Lillian Gifford, violinist; Maud Landers and Daisy Evelyn Lay, accompanists.

Daniel E. Hervey, music critic of the Sunday Call, gave the first in his series of lectures at the University of Music, Newark, N. J., on Wednesday night of last

week. The subject chosen was "Chopin, the Tone Poet," and selections from the Polish composer's works were played by students of the institution.

Mr. J. H. Littlefield, formerly of Auburn, and now of Philadelphia, is collaborating with Mrs. Littlefield in writing an opera, which will be given in Philadelphia early in December. Mrs. Littlefield has written the music for the opera, designed for production with one hundred and fifty children. Mr. Littlefield is the author of the libretto.

The Y. M. C. A. of Seattle (Wash.), will make a specialty of music this year, and for this purpose has secured the services of Prof. C. W. Kantner, who has had a wide experience in teaching music. A glee club has already been organized and steps have been taken for the organization of an orchestra, which will aid in furnishing music at associate festivals.

Mr. and Mrs. Thomas Evans Greene of Washington, D. C., are planning a Washington Opera Club, along the same lines as the Philadelphia Operatic Society. The plan will be to form a self-supporting organization, consisting of fifty or sixty members, and to have in addition to the usual officers a musical director, stage director and accompanist.

The Michigan Conservatory of Music will give six Thursday evening faculty concerts during the coming season, and eight public concerts, all of which will be held in Grinnell Hall, Detroit. The program of the first concert, which will be given on November 12, will be made up entirely of compositions by Mlle. Louise von Heinrich, the composer-pianist recently added to the conservatory staff.

A farewell reception was given last week to Henry Rabke, of Newark, N. J., a young and talented baritone, who has been studying vocal music in Europe for the past two years. During the evening Mr. Rabke sang a number of selections that greatly pleased his listeners and showed the artistic advancement he is making in his studies. Mr. Rabke will return to Europe to continue his work.

Caroline Halsted Little has returned to Oakland, Cal., after two years' study abroad with Lilli Lehmann, Regine de Sales, of Paris, and Cotogni, of Rome, who was one of the teachers of Jean de Reszke. At a farewell performance given in London, in which she appeared with Dora Becker, violinist, and Hamilton Harty at the piano, Miss Little is said to have received much praise.

A new factor in Buffalo musical circles is Elbert Newton, of Rochester, who has arranged to spend one day each week in Buffalo, to receive pupils for coaching in the repertoire of opera, oratorio and song singing. Mr. Newton is organist of Central Church in Rochester, and organist and director of the Temple Berith Kodesh in that city. He is also musical critic of the Rochester Herald.

Frederick Nelson, professor of music in Valparaiso University, Valparaiso, Ind., gave a musicale last Saturday night in one of the parlors of the Auditorium Hotel, Chicago, under the auspices of the Chicago Press Club. He is well known as an exponent of Grieg and had the advantage of studying that musician's works under the personal direction of the master himself. He was assisted by William Willett, baritone, and Ethel Cobelly Cutler, soprano.

Florence Annette Wells, the Lewiston (Me.) organist and teacher, gave an organ recital last week, under the auspices of the Sorosis Club. Mrs. Jennie King Brandon, contralto, assisted. An interesting feature of the recital was the playing of a "Ballade," a composition for organ, composed by Harry Benjamin Jepson, B.A., Mus.B., professor of organ and University organist at Yale University. The "Ballade" is dedicated to Miss Wells, who was Prof. Jepson's pupil at Yale.

Six free scholarships in voice culture,

each granting its recipient two lessons a week for a period of one year, were awarded recently by the normal department of the New England Conservatory of Music to the six candidates of highest standing among two hundred contestants, as follows: Esther Olsen, Dora Carlena Page, Mary E. Whiteley, Nathan Miller, William F. Clapp and Howard Snelling. Forty partial scholarships were awarded to students who did not quite succeed in passing the examination for the full scholarship. The examinations were conducted under the auspices of Armand Fortin.

The Grand Opera Club, of Los Angeles, Cal., is busy rehearsing for its first concert to be given in Simpson auditorium late in December, when it makes its initial bow to the musical public. While "Cavalleria Rusticana" will constitute the principal offering at the first concert, the following numbers are also planned for presentation at the same time: "The Gypsy Chorus" from "La Traviata"; the "Pilgrim Chorus," from "Il Lombardi"; the opening chorus of the second act of "Martha," the "Rataplan" from "Forza del Destino"; the "Barcarolle" from "La Gioconda," and "La Jota" from "La Dolores," the opera by the Spanish composer, Breton, called "the Wagner of Spain," which was announced by the Manhattan Opera House last season, but was not presented.

OBITUARY NOTES

William Wiesenbach

CHICAGO, Nov. 2.—William Wiesenbach, whose musical life covered the musical history of Chicago, died at the age of seventy-five years in this city last week. He was a German who came to Chicago in 1854. He assisted in the organization of various orchestras and musical societies which have preceded those of the present day and was in active service until the year before his death. He played under such well-known leaders as Theodore Thomas, and Messrs. Vass, Balatka, Rosenbeker, Kelling, Heinze, Bunge and Bauman. He was a veteran of the Civil War and was a member of many musical societies. He leaves a widow and three children, one of whom is a teacher in the American Conservatory of Music.

William G. Rohlfing

MILWAUKEE, Wis., Nov. 2.—William G. Rohlfing, one of Milwaukee's pioneer piano dealers and prominently connected with many of the leading musical societies of the city, recently died at his home in Milwaukee at the age of seventy-eight years. Heart disease was the direct cause of death and the end came so suddenly that the members of his family had not received the least intimation of even approaching illness.

M. N. S.

Mrs. Katherine Kane

MILWAUKEE, Wis., Nov. 2.—Mrs. Katherine Kane, long identified with various musical organizations of Milwaukee, recently died at her home, after an illness of several weeks. Mrs. Kane had been an active member of the Arion Musical club for sixteen years, and had always taken a prominent part in the work of the society.

M. N. S.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Bachner, Louis—Boston, Nov. 23.
Baldwin, Samuel A.—College of New York, Nov. 8, 11 and 15.
Becker, Dora—Montreal, Nov. 24.
Beddoe, Daniel—Waterbury, Conn., Nov. 24; Minneapolis, Nov. 27.
Benedict, Pearl—Westfield, N. J., Nov. 10.
Bloomfield-Zeissler, Fannie—Milwaukee, Nov. 19; Buffalo, Nov. 26.
Bonci, Alessandro—Cleveland, Nov. 7; Denver, Nov. 10.
Calvé, Emma—Pittsburg, Nov. 7; Milwaukee, Nov. 12.
Castle, Edith—Newburyport, Nov. 11; St. Johnsbury, Vt., Nov. 17.
Chaminade, Cecile—Philadelphia, Nov. 7; Milwaukee, Nov. 16.
Clark-Kahler, Grace—Northampton, Mass., Nov. 18; Troy, Nov. 19; Schenectady, Nov. 20; Wells College, Nov. 21.
Consolo, Ernesto—Buffalo, Nov. 30.
Coudert, Philip—New York, Mendelssohn Hall, Nov. 12.
Czerwonky, Richard—Boston, Nov. 11.
Damrosch, Walter—Philadelphia, Nov. 25; Cincinnati, Nov. 27.
Dufault, Paul—Montreal, Nov. 19; Quebec, Nov. 20.
Eames, Emma—New York, Waldorf-Astoria, Nov. 11.
Elklyn, Myrtle—Chicago, Nov. 15.
Estlin, Marie—Philadelphia, Nov. 12; Jersey City, N. J., Nov. 17; Tioga, Pa., Nov. 19; Wilmington, Del., Nov. 25; Lancaster, Pa., Nov. 27.
Evans, Edwin—Philadelphia, Nov. 14.
Fanning, Cecil—Chicago, Nov. 7; Providence, R. I., Nov. 9; New York, Nov. 10 and 11; East Orange, N. J., Nov. 12 and 13; New York, Nov. 14; Hartford, Conn., Nov. 17; Boston, Nov. 19.
Farrar, Geraldine—Boston, Nov. 9; Brooklyn, N. Y., Nov. 11; Pittsburg, Nov. 27 and 28.
Fremstad, Olive—Chicago, Nov. 7; St. Paul, Minn., Nov. 10.
Granville, Charles Norman—Newark, N. J., Nov. 8.
Hartmann, Arthur—Oberlin, O., Nov. 10; New York, Nov. 13 and 14; Denver, Nov. 19.
Homer, Louise—Cleveland, Nov. 16.
Hudson, Caroline—Westfield, N. J., Nov. 10; Brooklyn, Nov. 20; in Pennsylvania and Ohio, Nov. 30 to Dec. 5.

James, Cecil—Eau Claire, Wis., Nov. 7; Leadville, S. D., Nov. 9; Mitchell, S. D., Nov. 11; Cedar Falls, Nov. 14; Jacksonville, Fla., Nov. 16; Indianapolis, Nov. 17; Frankfort, Ind., Nov. 18; Charleston, S. C., Nov. 20.
Jomelli, Jeanne—Denver, Nov. 19.
Keyes, Margaret—Buffalo, Nov. 23.
Kotlarsky, Sam—Buffalo, Nov. 23.
Langendorff, Frieda—New York, Nov. 15.
Lerner, Tina—Briarcliff Manor, N. Y., Nov. 10; New York, Nov. 12; Baltimore, Nov. 13; Newark, N. J., Nov. 20; New London, Conn., Nov. 24; Norwich, Conn., Nov. 26.
Lhévinne, Josef—Bridgeport, Conn., Nov. 11; Carnegie Hall, New York, Nov. 12; Poughkeepsie, N. Y., Nov. 13; Carnegie Hall, New York, Nov. 21; Oberlin, O., Nov. 24; Akron, O., Nov. 25; Cincinnati, Nov. 26; New Orleans, Nov. 28; Kansas City, Nov. 30.
Mannes, Mr. and Mrs. David—Boston, Dec. 4.
Maxson, Frederic—Philadelphia, Nov. 14.
Merritt-Cochran, Alice—New York, Nov. 12.
Metcalfe, Susan—Baltimore, Nov. 27.
Meyn, Heinrich—Liederkrantz, New York, Nov. 21.
Musin, Ovide—New York, Mendelssohn Hall, Nov. 11.
Nordica, Lillian—Milwaukee, Nov. 10.
Orthen, Maria—Jersey City, N. J., Nov. 11.
Palmer, Courtlandt—Boston, Nov. 10.
Petschnikoff, Alexander—New York Liederkrantz, Nov. 21.
Powell, Maud—Tacoma, Wash., Nov. 21.
Rappold, Marie—Brooklyn, Nov. 16; Chicago, Nov. 19 and 20.
Rider-Kelsey, Corinne—New York, Carnegie Hall, Nov. 27.
Rogers, Francis—Stamford, Conn., Nov. 10; Montclair, N. J., Nov. 24; Poughkeepsie, Nov. 27.
Sauer, Emil—Columbus, O., Nov. 17.
Schroeder, Alwin—New York, Carnegie Hall, Nov. 29.
Schwahn, Bertram—Delmonico's, New York, Nov. 14.
Sembrich, Marcella—New York, Carnegie Hall, Nov. 10.
Spalding, Albert—New York, Nov. 8, 10, 15 and 29; Ogontz, Pa., Nov. 11.
Swickard, Josephine—Deutsches Theater, New York, Nov. 8.
Thompson, Edith—Lexington, Mass., Nov. 17; Brooklyn, Nov. 19; New York, Nov. 22.
Wells, John Barnes—Syracuse, Nov. 7; Emporia, Kan., Nov. 13; Houston, Tex., Nov. 16; Colorado Springs, Col., Nov. 21; Greeley, Col., Nov. 23; Boulder, Col., Nov. 24; Denver, Nov. 25.
Werrenrath, Reinald—Westfield, N. J., Nov. 10; Derby, Conn., Nov. 13; Northampton, Mass., Nov. 18; Troy, N. Y., Nov. 19; Schenectady, N. Y., Nov. 20; Ithaca, N. Y., Nov. 21; Brooklyn, Nov. 28.
Winkler, Leopold—New York, Nov. 7; Newark, Nov. 20; Troy, N. Y., Nov. 25.
Wüllner, Ludwig—Mendelssohn Hall, New York, Nov. 14; Boston, Nov. 16 and 18.
Young, John—Westfield, N. J., Nov. 10; Northampton, Mass., Nov. 18; Troy, N. Y., Nov. 19; Schenectady, N. Y., Nov. 20; Cornell University, Nov. 21.

Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Brockton, Mass., Nov. 9; Concord, Mass., Nov. 18; Utica, N. Y., Nov. 20; Brooklyn, N. Y., Nov. 21; New Brighton, Nov. 23; Jamaica, L. I., Nov. 24; Flushing, L. I., Nov. 25; Garden City, L. I., Nov. 27; Providence, R. I., Nov. 30.
Apollo Club, Boston—Symphony Hall, Boston, Nov. 9.
Arion Musical Club—Milwaukee, Nov. 10.
Arion Society—Brooklyn, Nov. 16.
Boston Symphony Orchestra—New York, Nov. 7; Princeton, Nov. 9; Hartford, Nov. 10; Boston, Nov. 13 and 14; Cambridge, Nov. 19; Boston, Nov. 20 and 21; Providence, Nov. 24; Boston, Nov. 27 and 28; Philadelphia, Nov. 30.
Buffalo Orchestral Society—Buffalo, Nov. 18.
German Liederkrantz—New York, Nov. 21.
Hess-Schroeder Quartet—Boston, Chickering Hall, Nov. 17.
Klein's Sunday "Pops"—Deutsches Theater, New York, Nov. 8, 15 and 22.
Kneisel Quartet—Boston, Nov. 10; Cooper Union, Nov. 13; Mendelssohn Hall, Nov. 17; Brooklyn, Nov. 19; Baltimore, Nov. 20; Buffalo, Nov. 30.
Maud Powell Trio—Aurora, N. Y., Nov. 7; Ypsilanti, Mich., Nov. 9; Butte, Mont., Nov. 13; Missoula, Mont., Nov. 14; Vancouver, B. C., Nov. 18; Seattle, Wash., Nov. 20; Forest Grove, Ore., Nov. 24; Portland, Ore., Nov. 25; Hoodriver, Ore., Nov. 27.
Milwaukee Liederkrantz—Milwaukee, Nov. 19.
New York Arion Society—New York, Nov. 15.
New York Grand Concert Co.—Westfield, N. J., Nov. 10.
New York Symphony Orchestra—New York, Nov. 8, 10, 14, 15 and 29.
People's Symphony Concerts—New York, Carnegie Hall, Nov. 9.
Pittsburg Orchestra—Cleveland, Nov. 7; Pittsburg, Nov. 15.

Philadelphia Symphony Orchestra—Philadelphia, Nov. 7, 13 and 14.
Philharmonic Society—Carnegie Hall, New York, Nov. 13, 27 and 28.
Russian Symphony Society—Carnegie Hall, New York, Nov. 12.
St. Paul Symphony Orchestra—St. Paul, Minn., Nov. 10.
Theodore Thomas Orchestra—Columbus, O., Nov. 9; Chicago, Nov. 7, 13 and 14.
Volpe Symphony Orchestra—Carnegie Hall, New York, Nov. 19.

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Dan Beddoe, the tenor, is booking many important dates and already has enough appearances to make a busy season. Among the places in which he will appear are Waterbury, Conn.; Minneapolis, Minn.; St. Louis, Cleveland; Taunton, Mass.; Chicago, Milwaukee, Denver; in addition to this he will be the soloist on the Spring tour of the Thomas Orchestra. He will sing many modern works and not a few operas in concert form; his programs include "St. Paul," "Faust," "The Children's Crusade," "King Olaf," "Samson and Dalila," and many miscellaneous selections.

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